The Symphonies of Beethoven
Part I

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# Table of Contents

## The Symphonies of Beethoven

### Part I

<table>
<thead>
<tr>
<th>Section</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professor Biography</td>
<td>i.</td>
</tr>
<tr>
<td>Course Scope</td>
<td>1</td>
</tr>
<tr>
<td>Lectures 1–4</td>
<td>Beethoven and the Heroic Style, 1-IV .......... 4</td>
</tr>
<tr>
<td>Lectures 5–6</td>
<td>Symphony No. 1—Beethoven as Classicist—</td>
</tr>
<tr>
<td>The Homophonic Forms of the Classical Era</td>
<td>18</td>
</tr>
<tr>
<td>Lectures 7–8</td>
<td>Symphony No. 2—Beethoven at the Edge,</td>
</tr>
<tr>
<td>WordScore Guide™</td>
<td>Symphony No. 1 in C Major, Op. 21 ............. 22</td>
</tr>
<tr>
<td>Timeline</td>
<td>64</td>
</tr>
<tr>
<td>Glossary</td>
<td>66</td>
</tr>
<tr>
<td>Biographical Notes</td>
<td>71</td>
</tr>
<tr>
<td>Bibliography</td>
<td>72</td>
</tr>
</tbody>
</table>
The Symphonies of Beethoven

Scope:

There can be few people who have not heard Beethoven’s name, the famous first four notes of his fifth symphony, or the first strains of his “Ode to Joy.” Beethoven is one of the most revered composers in the history of Western music.

Why? He possessed a unique gift for communication. He radiated an absolute directness that makes his music totally accessible. The sheer emotional power of his music is readily understood. His revolutionary compositional ideas are not hard to appreciate.

Beethoven is widely recognized as one of the greatest of all symphonists—the composer who ripped apart the regimented formulas of classical symphonic style. His nine symphonies are the cornerstone of orchestral literature. The revolution that they represent influenced composers for the next hundred years and more. It was a revolution on every level: harmonic, melodic, rhythmic, formal, dramatic, self-expressive, and emotional. Beethoven led the charge to a totally new era. He bootied out the restraint of 18th-century classicism and ushered in romantic self-expression. His symphonic offspring were the first statesmen of this new, musical democracy.

Beethoven’s artistic progress is historically measured in three periods:

1. 1792–1802: Viennese period: This period is marked by his innovative treatment of classical style conventions. It includes the composition of Symphony Nos. 1 and 2.

2. 1803–’15: Heroic period: This period is marked by truly revolutionary breaks with classical style. It sees the composition of Symphonies Nos. 3, 4, 5, 6, 7, and 8.

3. 1820–’26: Late period: This period is dominated by the most revolutionary and influential composition of Beethoven’s entire career: the Ninth Symphony. Here Beethoven fuses all art forms into one monumental work and heralds a new era of unfettered musical expression.

Over the course of these 32 lectures on the history and analysis of Beethoven’s nine symphonies, we see how the composer revolutionized the classical concept of musical composition in his approach to form, rhythm, harmony, melody, drama, and self-expression. No one believed more fervently than did Beethoven that rules exist to be broken.

Lectures One through Four, entitled “Beethoven and the Heroic Style,” introduce Beethoven the man and his musical development up to 1808. In order to put his musical achievements into perspective, we look at Beethoven’s early life, his physical and spiritual development, and the historical circumstances and the prevailing musical style that influenced his development. We learn the basic tenets of the classical style and how Beethoven stretched those rules in his first
two symphonies. We start to understand Beethoven as a man of his time, a man shaped by his emotional demons and physical ailments.

Lectures Five and Six, entitled “Symphony No. 1: Beethoven as Classicist, Tradition and Innovation” examine how Beethoven pushes the envelope in his very first symphony.

The next two lectures are entitled “Symphony No. 2: Beethoven at the Edge.” Symphony No. 2 has an extraordinary expressive and compositional range that puts it at the outer edge of the classical style even as it approached Beethoven’s new heroic aesthetic, which was fully realized in Symphony No. 3 of 1803. In 1796 Beethoven began to suffer a hearing loss. By 1802 it was apparent to him that his hearing disability was permanent. He expressed his terror in the Heiligenstadt Testament. Beethoven’s hearing loss may be seen as the catalyst of the new compositional path upon which he then embarked, beginning with his second symphony. His physical and emotional struggle with his hearing disability broadened his character and reached into his compositional creativity.

Lectures Nine through Twelve, entitled “Symphony No.3: The “New Path”—Heroism and Self-Expression,” discuss Symphony No. 3 (“Eroica”), which marked Beethoven’s coming of age. Upon it he built the whole of his subsequent output. It is the key work in Beethoven’s musical revolution, a revolution precipitated by the crisis of his hearing problem. It is a metaphor for the eternal struggle of the hero against adversity, a struggle with which Beethoven personally identified.

Lectures Thirteen through Sixteen, entitled “Symphony No. 4: Consolidation of the New Aesthetic,” discuss the chronology of Beethoven’s Fourth, Fifth, and Sixth symphonies and analyze the Fourth. This new aesthetic is seen as a modest but not major return to a more classical structure. Its traditional framework is filled with iconoclastic rhythms and harmonies that clearly mark it as a product of the composer’s post-“Eroica” period.

Lectures Seventeen through Nineteen, entitled “Symphony No. 5: The Expressive Ideal Fully Formed,” analyze the iconoclastic Fifth Symphony and explain how it crystallizes Beethoven’s mature compositional innovations. He subjects form to context. He establishes motivic development as a fundamental of his art. He introduces the concept of drama into the formal layout of movements. He introduces the concept of rhythm as a narrative element and he decrees that music must, above all, be self-expression.

Lectures Twenty through Twenty-two, entitled “Symphony No. 6: The Symphony as Program,” examine Beethoven’s Sixth Symphony and its relationship to his love of nature. In this symphony, Beethoven elevates program music to a genre of substance.

Lectures Twenty-three and Twenty-four, entitled “Symphony No. 7: The Symphony as Dance,” analyze Beethoven’s kinetic and dance-inspired Seventh Symphony with references to major events of the period. He broke off his affair with his “immortal beloved” in 1812, with all the grief that that entailed. His
hearing also took a precipitous downturn. Yet, and perhaps because of these personal disasters, he was able to write the exuberant Seventh Symphony. Moreover, this period saw a revival of Beethoven’s fame and fortune. It was precipitated by the (unmerited) popularity of his battle symphony, “Wellington’s Victory.” This work was inspired by Wellington’s defeat of Napoleon in Spain and premiered at the same concert as Beethoven’s Seventh Symphony.

Lectures Twenty-five through Twenty-seven, entitled “Symphony No. 8: Homage to Classicism,” analyze Beethoven’s Eighth Symphony. We learn the answer to an age-old riddle: his “immortal beloved” was Antonie Brentano. We see how he was beside himself with grief and despair as a result of breaking off this affair. Yet he composed his exuberant battle symphony, “Wellington’s Victory,” and the Seventh Symphony, which brought him a temporary revival of public popularity in 1814. The Eighth Symphony, full of raucous humor and brilliant wit, was born amidst these events and premiered in February 1814.

Lectures Twenty-eight through Thirty-two, entitled “Symphony No. 9: The Symphony as the World,” analyze the Ninth Symphony and discuss the years surrounding the Ninth Symphony’s genesis. We learn about Beethoven’s fall from public favor in 1815; the loss of his most loyal patrons; his worsening hearing loss; his disastrous possessiveness toward his nephew Karl; the years of litigation to claim custody of Karl (1815–20); his consequent emotional decline; and finally his rebirth with the composition of his late period works (1820–26). We see how the Ninth Symphony obliterated time-honored distinctions in its conception as a Gesamtkunstwerk, a work that embraces all art forms, including literature, song, and drama. By its example, the ninth decreed that context dictates genre as well as form and that the expressive needs of the composer must take precedence over any and all musical conventions.
Lectures One–Four
Beethoven and the Heroic Style, I-IV

Scope:
Lectures One through Four, entitled “Beethoven and the Heroic Style,” introduce Beethoven, the man, and his musical development up to the premiere of the Sixth Symphony in 1808. In order to put his musical achievements into perspective, we look at Beethoven’s early life, his physical and spiritual development, and the historical circumstances and the prevailing musical style that influenced his development. We learn how Beethoven despised his abusive alcoholic father and took responsibility for his brothers at age 17. We follow his move to Vienna, his relationships with Viennese aristocracy, his studies with Haydn, his love/hate relationship with Napoleon, and the circumstances surrounding the premiere of his “Eroica” Symphony. Beethoven’s pianistic style is discussed, along with a comparison between the harpsichord and the piano. His hearing loss is examined as the catalyst of the new compositional path he will forge, beginning with his landmark Symphony No. 3.

Outline
I.  Introduction.
   A. Beethoven’s appearance and personal attitude.
      1. Anton Schindler described the mature Beethoven as a short, thickset, broad-nosed, and wild-haired man.
      2. Frau von Bernhard described Beethoven in the 1790s as insolent, arrogant, unkempt, and coarse.
      3. Beethoven was physically clumsy and unable to dance well, sharpen pencils or shave without cutting himself.
      4. Baron de Tremont described Beethoven’s apartment in 1809 as essentially a bachelor’s pigsty.
   B. Beethoven’s Symphony No. 3 in E Flat Major (“Eroica”), Op. 55. This was a watershed work heralding the most influential compositional path taken by European music for the next 100 years.
      1. Symphony No. 3 was premiered on April 7, 1805.
      2. Critical reaction was mixed at best. Beethoven’s contemporaries had profound problems dealing with its:
         a. Length (close to one hour in duration).
         b. Expressive content.
         c. Compositional/structural content.
         d. In order to understand this reaction we need to compare Symphony No. 3 with the prevalent musical style of the period.

Musical comparison:
   1. Haydn’s Symphony No. 88, movement 1.
      a. Theme 1 is jolly, memorable, compact.
b. The development section is clever, witty, and non-transformational.

2. Beethoven’s Symphony No. 3, movement 1.
   a. Theme 1 is long, harmonically and rhythmically ambiguous, and expressively complex.
   b. The development section is agonized, turgid, metaphoric, and transformational.

3. The dominant musical style of the era was the Viennese classical style.
   a. It reached its height in and around Vienna c. 1780-1800.
   b. It is classical in the ancient Greek sense, meaning that it has:
      1. Clarity of line—in musical terms, clear, accessible tunes.
      2. Balance and proportion. In musical terms it adhered carefully (if not dogmatically) to pre-existing musical forms.
   c. Aesthetic purity and artistic restraint and refinement.
   d. Bach’s Brandenburg Concerto No. 5, movement 1, theme 1, is compared with Haydn’s Symphony No. 88, movement 1.
   e. Theme 1. This is a comparison of baroque melodic complexity with classical simplicity and directness.
   f. The classical style, in general, failed to plumb the heroic or tragic levels of experience.

C. Beethoven had to grapple with tumult in his personal life and in the sociopolitical events happening around him. The late 18th and early 19th centuries were tumultuous times, of which the chief historic developments were:
   1. The Enlightenment.
   2. The French Revolution (1789−’95).
   3. The Age of Napoleon (1799−1815).

D. In order to appreciate Beethoven’s music, we must understand Beethoven as a man shaped by his inner demons, his physical ailments, and his changing sociopolitical environment. The spirit of his time was change. The concept of the individual as master of his or her own destiny was emerging. Just as the world around him was moving in totally new directions, Beethoven was opening up a whole new world in music—and this is his historical significance.

II. The goals of the opening presentation (Lectures One through Four) are:
   A. To present an outline of Beethoven’s life and compositional output to 1808.
B. To start to understand Beethoven as a man of his time and as a deeply troubled man who was shaped by his emotional demons and physical ailments.

III. Beethoven’s early life, the Bonn years, part 1: 1770–’80.

A. He was born in Bonn, Germany, on December 17, 1770.

B. There were three major influences on Beethoven’s childhood:
   1. His paternal grandfather, Ludwig van Beethoven, the patriarch, was the Kapellmeister at the elector’s court in Bonn.
   2. His father, Johann van Beethoven, was a mediocre tenor, incipient alcoholic, and underachiever.
   3. His mother, Maria Magdelena van Beethoven, was a depressed, disillusioned, and miserable woman.

C. Beethoven despised his abusive father and maintained a psychological identification and reverence for his grandfather Ludwig throughout his entire life.

D. Beethoven’s brothers were Caspar Anton Carl van Beethoven (three and a half years Ludwig’s junior) and Nikolaus Johann van Beethoven (six years Ludwig’s junior).

E. Beethoven’s musical talents were recognized early; he received instruction in the clavier (harpsichord and fortepiano), organ, violin, and viola.

F. Bernard Maurer, a friend of Johann, recalled the young Beethoven as lonely and withdrawn.

G. Beethoven’s “family romance.”
   1. By 1790 Beethoven believed that his birth date was 1772 and that his birth certificate (dated 1770) was false.
   2. This belief was linked with his fantasy that he was really the illegitimate son of the King of Prussia.
   3. Even at the end of his life, when he knew the fantasy to be untrue, Beethoven refused to publicly deny it.

IV. Beethoven’s early life, the Bonn years, part 2: 1780–’89.

A. Beethoven “emerged” via his music.

B. Beethoven began his studies with Christian Gottlob Neefe, the organist at the Bonn court. Neefe introduced Beethoven to the works of Johann Sebastian Bach. Beethoven was exposed to Bach’s marvelous complexity and richness of sound (the simultaneous interplay of multiple melodies), his absolute precision, and his incredibly expressive palette.

C. Beethoven received his first review as a virtuoso pianist on March 2, 1783.

D. In 1784 he was hired as a salaried employee at the Bonn court to play organ, piano/harpsichord, and violin.
E. In the spring of 1787 Beethoven traveled to Vienna to be evaluated and, perhaps, to study with Mozart. However, he was recalled almost immediately, due to his mother’s terminal illness.

F. After his mother’s death, Beethoven became, by necessity, the head of his household.

G. In 1789 Beethoven successfully petitioned the elector of Bonn (his employer and his father’s employer) to grant the Beethoven brothers half of their alcoholic father’s pension and to have their father removed from Bonn.

V. Beethoven’s early life, the Bonn years, part 3: 1789–’92.

A. On November 1, 1792 Beethoven prepared to depart again for Vienna, there to study composition with Haydn.

B. Growing local fame as a composer brought Beethoven to Haydn’s attention in the late spring of 1792.

C. Beethoven was nearly 22 years old and considered himself to be an enlightened individual. He had only a grade school education, but he was a voracious reader and a tireless coffee-house debater.

D. He left behind him a warm and supportive circle of friends.

E. He took with him to Vienna a grand and dramatic pianistic technique, the likes of which no one had ever heard before.

F. In order to understand why this technique so astonished Beethoven’s audiences, we need to look briefly at two keyboard instruments of the late classical period: the harpsichord and the piano.

1. The harpsichord was the standard keyboard instrument to c. 1780.
   a. It is essentially a keyboard-activated harp. The strings are plucked like those of a harp.
   b. The keys have a rapid and brittle attack and little sustaining ability. In other words, the sound dies quickly.
   c. The instrument is non-dynamic. In other words, it is not possible to play loud and soft.
   d. The light action of the keyboard requires an extremely light touch.

2. History of the piano/pianoforte/fortepiano.
   a. The piano was invented c. 1709 by Bartolomeo Cristofori; the early piano is called a fortepiano, meaning an instrument that can play loud and soft.
   b. It is capable of dynamics (loud and soft) because of its hammer action. Its strings are not plucked, like those of a harpsichord, but hammered.
   c. The piano gradually replaced the harpsichord as the keyboard instrument of choice.
d. Harpsichords and pianos were used interchangeably throughout the late 18th century.
e. The light action of early pianos required a correspondingly light, harpsichord-like touch.

Musical comparison:
3. The piano music and technique of Mozart is compared with the piano music and technique of Beethoven.
   a. Mozart’s Piano Sonata in D Major, K. 576, movement 3 (1789). This work was written for piano, but very much in the style of harpsichord music.
   b. Beethoven’s Piano Sonata, Op. 13, movement 1 (1796). This was written for a big, dynamic, sustaining instrument. This is true piano music.

4. Beethoven’s original approach to the piano may be attributed to a number of factors.
   a. He was of that first generation of pianists to actually grow up playing a piano rather than a harpsichord.
   b. Beethoven’s dislike of authority (tradition) and his need to express himself allowed him to conceive of the piano differently from his contemporaries.
   c. Beethoven’s experience as an organist led him to hear (and want!) grander and more heroic statements from the piano.

F. Beethoven departed Bonn on November 2 or 3, 1792.
G. Johann van Beethoven dies on December 18, 1792.

VI. Beethoven in Vienna.
   A. Beethoven the pianist.
      1. It was as a pianist that Beethoven first attracted attention in Vienna. The Viennese had never heard such a pianist as Beethoven, accustomed as they were to the light, fluent, harpsichord-derived piano technique of Mozart and others.
      2. Beethoven outplayed every pianist in piano-rich Vienna.
   B. Beethoven and the aristocracy.
      1. Beethoven rapidly became the darling of the Austro-Hungarian aristocracy. Unlike Haydn, whose career was spent as the servant of an aristocratic family, and Mozart, who never managed to achieve for himself a permanent patron, Beethoven was an “equal opportunity” artist. He fought with everybody and insulted all of them, managing to retain his singularity throughout. The enlightened Viennese aristocracy was psychologically a very different aristocracy from that of Mozart. Thus they were more likely to tolerate Beethoven's tirades and outspokenness.
      2. The list of Beethoven’s patrons reads like a “who’s who” of Austrian nobles.
      3. Beethoven’s most important patron was Prince Karl Lichnowsky.
   C. Beethoven’s lessons with Haydn.
Franz Josef Haydn (1732–1809) was considered the pre-eminent German/Austrian composer at the time Beethoven began his studies in 1792.

The lessons ran from November 1792 to January 1794.

The relationship between Beethoven and Haydn was complex and tangled from the start. Beethoven was impatient with the established rules of classical musical composition and not respectful of the older composer, Haydn, who had written some of the greatest works in the genre.

Beethoven hired Johann Schenk to help him with Haydn’s assignments and he also misrepresented his financial circumstances and his compositional progress to Haydn.

In January 1794 an angry and disillusioned Haydn (having discovered Beethoven’s deception) discontinued Beethoven’s lessons.

Beethoven briefly continued his studies with Johann Albrechtsberger and Antonio Salieri. Again, however, his teachers complained that he showed no respect for the rules.

Beethoven was able to get away with his rebellious attitude because he was the darling of the aristocracy. They indulged him.

Beethoven's early Viennese compositions.

1. Beethoven’s Viennese period (1792–1803) is one of assimilation.
2. 1795 was the first big year in Beethoven’s compositional career. The major works were:
   b. Premiere of the B Flat Major Piano Concerto, Op. 19, (now known as No. 2)
3. The significance of Beethoven’s Piano Trios, Op. 1, lies in the fact that:
   a. The piano trio was traditionally a vehicle for amateurs.
   b. Beethoven’s trios, Op. 1, stand in complete contrast to the trios of this time in that they are long, virtuosic, almost symphonic works.
   d. Note that the pieces are played on an early piano – a lighter and more brittle sound than that of the modern piano.

E. Beethoven made his reputation in the eyes of the Viennese public in April 1800 with the public premiere of Symphony No. 1.


1. This is a decidedly conservative work that pays frank homage to both Mozart and Haydn.
Musical comparison:
Beethoven’s Symphony No. 1, movement 2, is compared with Mozart’s G Minor Symphony, K. 550, movement 2.

2. Beethoven’s symphony is, conservatism notwithstanding, full of innumerable “Beethovenisms” that mark it as very much his own.

VII. Beethoven’s hearing loss.
A. Beethoven’s hearing loss began slowly, c.1796.
B. This loss brought about a deepening emotional crisis which came to a head in October 1802 with the writing of the so-called Heiligenstadt Testament, in which Beethoven alternately offered his last will and testament, railed against God and mankind, contemplated suicide, discussed art, and determined, ultimately, to fight on.
C. For Beethoven, his growing deafness realized his worst nightmares. He felt isolated and alone. He decided to avoid company as much as possible, lest people should guess, to his further mortification, that he was going deaf. As a consequence, he was considered by many to be misanthropic.
D. While writing the Heiligenstadt Testament, Beethoven was composing one of his most brilliant and humorous works, the Symphony No. 2 in D Major, Op. 36.
   2. Beethoven wrote his most brilliant symphonies—Nos. 2, 7, and 8—when he was at his most depressed.
   3. After the Second Symphony, the classical model would no longer serve Beethoven’s increasingly self-expressive, heroically conceived symphonic ideas.

VIII. Beethoven and Napoleon Bonaparte (1769–1821).
A. Some dates in French history:
   2. 1792–’95: The Reign of Terror.
   4. 1799–1804: The Despotic Republic—the First Consulate.
      a. War hero Napoleon Bonaparte came to power in 1799.
      b. He promised and delivered peace with Austria and Germanic nations.
      c. Napoleon Bonaparte became “First Consul.” He was essentially an enlightened despot.
   5. In 1803 Napoleon was poised to “bring the Revolution” to all of Europe.
B. Beethoven had a love/hate relationship with the image of Napoleon.
   1. Love
      a. Beethoven saw Napoleon as a symbol of revolt against authority. Indeed, he identified with the French “revolutionary” and so admired him that, in 1803, he seriously
contemplated moving to Paris, at that time the monetary and political capital of Europe.

b. Beethoven determined, probably after the fact, to dedicate his next symphony (Symphony No. 3) to Napoleon as an entrée into Parisian musical society.

2. Hate.
   a. In 1804 Napoleon declared himself emperor.
   b. Beethoven, now disillusioned with a man who had proven himself to be just another tyrant, retitled his Third Symphony, “Eroica,” the heroic symphony.
   c. Any trip or move to Paris was put on permanent hold after Napoleon’s attack on Austria in 1805.

IX. The progressive steps that led Beethoven to write the “Eroica” Symphony.
   A. The image of Napoleon as a hero was a popular perception.
   B. Beethoven was struggling with his continuous hearing disability.
   C. His unhappy upbringing had its effect on his psyche as an adult.
   D. European society was changing.
   E. All these influences liberated Beethoven’s sense of the heroic and the grandiose. The Symphony No. 3 was a work that expressed a heroic kind of music that no one had heard before, but for which there was a place in Beethoven’s tumultuous world.

X. Premiered at a public concert on December 22, 1808, Symphony No. 3 was Beethoven’s final, crushing assault on the classical style. The circumstances of the concert were as follows:
   A. The concert was performed from 6:30 p.m. until 10:30 p.m.
   B. The all-Beethoven program featured no fewer than eight premieres. These included Symphonies Nos. 5 and 6; Choral Fantasy, Op. 80; and several movements from Mass for Prince Esterhazy, Op. 86.
   C. The circumstances were bad: freezing weather and a poorly rehearsed group of surly musicians. The public’s response was poor.
   D. To remind ourselves of the refined and decorative musical style of the day and how greatly Beethoven’s music differed from it, we compare the opening bars of Haydn’s Symphony No. 104 with those of Beethoven’s Symphony No. 5.

XI. Conclusions.
   A. Once achieved, the expressive power and compositional innovations representing Beethoven’s Symphony No. 3 and the heroic style remained in place for the next 15 years. The essence of the heroic style:
      1. Music may be viewed as a legitimate form of self-expression.
      2. Composers need use only those elements of the past and of tradition that they choose to use.
      3. Originality and individuality should be an artistic goal.
B. For many of his contemporaries Beethoven’s music was difficult to listen to and hard to play. So why was Beethoven’s music accepted, even embraced?

1. Beethoven was a completely honest composer.
2. Love him or hate him, contemporary audiences heard and understood the truths in his music, music that reflected the truths of their time better than any other.
3. Beethoven’s heroic, self-expressive music helped shape the Viennese people’s self-image at a crucial and difficult time. They had been crushed by Napoleon. The nation’s morale needed a boost and it was found in Beethoven’s music.
4. Musical example: Beethoven’s Symphony No. 5, movement 4—symbolic of heroism, power, and macho life force.
Lectures Five–Six  
Symphony No. 1—Beethoven as Classicist—  
Tradition and Innovation, I-II

Scope:

Lectures Five and Six examine the “new path” that Beethoven began to forge with his first symphony. We see his innovations within the context of contemporary events and the prevailing classical style. Symphony No. 1, Beethoven’s great classical-era symphony, is analyzed along with discussions of the musical style and the major musical forms of the Classical Era, the most important of which is sonata-allegro form.

Outline

I. Introduction.
   A. Beethoven’s symphonies exemplify the individuality and individual emotional expression wrought by Enlightenment humanism, the French Revolution, and the age of Napoleon.
   B. Beethoven’s symphonies “do” many different things:
      1. They mirror a European world in a state of great change.
      2. They document Beethoven’s personal and ongoing compositional and expressive development.
      3. They are, individually and intrinsically, great works of art.
   C. Our agenda is to study Beethoven’s life and environment for how they help us to hear and understand the nine symphonies themselves.

    A. In order to understand Beethoven’s relationship with the established classical style of his day, we must be acquainted with the:
       1. Essentials of the Viennese classical style, as described in Lecture One.
       2. The classical symphony was established by 1780.
          a. It was a large instrumental composition for orchestra, typically four movements in length.
          b. A movement is a self-standing piece of music with a beginning, a middle, and an end.
          c. Movement 1 is typically the most intellectually and emotionally challenging of the four movements. It is in sonata form (or sonata-allegro form)—to be discussed later.
          d. Movement 2 is lyrical and slow.
          e. Movement 3 is a dance.
          f. Movement 4 is fast, frisky and upbeat.
          g. All the movements are self-standing and related by key.
    B. Genesis.
1. Symphony No. 1 was completed in early 1800. It appeared five years after Haydn’s last symphony (No. 104 of 1795) and 12 years after Mozart’s last symphony (“Jupiter” Symphony of 1788).
2. Beethoven’s first symphony is, on the surface, a fairly conservative work.
3. In its details, however, Beethoven’s first symphony demonstrates a wealth of original and novel ideas. It is particularly in the first and third movements that Beethoven begins to separate himself from the models of Haydn and Mozart.

III. Musical Form.

A. Our approach to Beethoven’s symphonies will require a passing knowledge and understanding of classical-era musical form.
B. Musical form refers to the formulaic structures upon which a composition is based.
C. Each era has its musical forms. These are societal and cultural givens shared between a composer and his/her contemporary audience. They provide a frame of reference as a guide for both the composer and his listeners.
D. The classical-era musical forms are those musical processes that evolved in order to accommodate the Enlightenment-inspired emphasis on clear, tuneful melody and clear, balanced structure.
E. There are four main classical musical forms. They constitute Beethoven’s essential compositional inheritance.
1. Theme and Variations form: A theme is stated and then varied.
2. Minuet and Trio form: Typically this is the form of the third and sometimes the second movement. An opening minuet (A) is contrasted with a second minuet, called a trio (B), and is then stated again. The structure is known as ternary or ABA form.
4. Sonata-allegro form is the most important of basic classical forms.
   a. It is based on at least two principal, contrasting themes.
   b. It is typically the first, and often the last, movement form of a multi-movement Classical Era composition.
   c. All nine of Beethoven’s symphonies begin with sonata-allegro (or sonata form) movements.
   d. The four main sections of a sonata-allegro form movement.
      1. Exposition: this section introduces the main themes.
         a. Theme 1 is typically more lively and dramatic.
         b. Musical example: Beethoven’s Symphony No. 1, movement 1, theme 1.
         c. Theme 2 is typically gentler, more lyrical, and in a new key.
         d. Musical example: Beethoven’s Symphony No. 1, movement 1, theme 2.
e. The exposition ends with a cadence. This is a set of harmonies that brings the section to a close.

2. Development: in this section the themes are developed, extended, fragmented, and freely altered.

3. Recapitulation: in this section the themes return in their original order, but with important changes relative to the exposition. Theme 2 returns in the tonic (home) key.

4. Musical examples: Beethoven’s Symphony No. 1, movement 1, theme 1 recapitulation and theme 2 recapitulation.

5. Coda: This is closing music.

Note: Classical musical forms and the classical symphony are discussed in length in Professor Greenberg’s Teaching Company series entitled: “How to Listen to and Understand Great Music,” Lectures 18–26.

IV. Beethoven’s Symphony No. 1 in C Major, Op. 21: analysis with references to the WordScore Guide™ and musical examples.

A. Movement 1: sonata-allegro form.
   1. Analysis of the introduction.
      b. This introduction is a stately, French Overture-like piece of music that is, on the surface, genuinely Haydnesque.
      c. Musical example: introduction to Haydn’s Symphony No. 88 of 1788.
      d. Unlike a typical Classical Era introduction, Beethoven’s introduction to Symphony No. 1 is filled with harmonic ambiguity, tension, and instability.
      e. Beethoven’s introduction is not merely introductory, but it will play an important structural role in the body of the movement.
      f. Musical example: introduction to Symphony No. 1.
         As we can now clearly see, in the context of a typical classical introduction, Beethoven’s introduction is audacious enough to justify the critical reception accorded it at its premiere. It is something that Haydn would not have written.
   2. Theme 1, theme 2, development, recapitulation and coda are discussed with reference to the Wordscore Guide™ and using musical examples throughout.

      Theme 1
      a. This is a lively, triadic theme. A triad is the basic three-note harmony that defines a key. In the key of C Major, the main key of Beethoven’s Symphony No. 1, the three notes of the triad are C-E-G.
      b. Typical of so many of Beethoven’s sonata-allegro themes, Theme 1 is constructed of small motives, simple almost to the
point of banality. They constitute the building blocks of Beethoven’s development section.

c. We can now see that the dissonant, unstable harmonies of the introduction to movement 1 are drawn from the harmonic profile of theme 1.

d. Quintessentially Beethovenian are the rhythmic compressions that drive the music forward and generate momentum.

3. Theme 2.
   a. This is a contrasting, gentle, and lyrical theme.
   b. It is based on motivic elements first heard in theme 1.

4. Development.
   a. The development section is in five parts.
   b. It is traditional and classical in its limited dramatic scope.
   c. It is built almost entirely using sequences. A sequence is the repetition of a motive at different pitch levels.
   d. Note how brilliantly Beethoven maneuvers his way from the remote key of A minor back to the tonic key of C major in the last section of this development. He does it with just a handful of well-chosen notes.

5. Recapitulation.
   a. This section brings back the two main themes.
   b. It takes the material of the introduction to movement 1, unites it with theme 1 and develops this new material.
   c. Theme 2 returns, as expected, in the tonic key of C Major.

6. Coda: this is vigorous and quite long.

B. Movement 2.
   1. This movement is in sonata-allegro form, with some fascinating rhythmic twists and gentle lyricism.
   2. This movement is most notable for its resemblance to the second movement of Mozart’s G Minor Symphony, K. 550.

C. Movement 4, sonata-allegro form
   1. This movement is sparkling and playful in mood.
   2. It is fully within the spirit of a Haydn symphonic finale.

D. Movement 3, minuet and trio form.
   1. This is the most original movement in the symphony.
      a. The minuet is a dance of French origin.
      b. It is a stately three-step of moderate tempo.
      c. It is the only Baroque Era dance to survive into the instrumental music of the Classical Era.
d. The Classical Era minuet and trio movements typically retain the dance-like spirit of their baroque antecedents.

e. They also typically retain the formulaic structures of their baroque antecedents.

f. Musical example: Haydn’s Symphony No. 88, opening bars of the Minuet (movement 3), compared with Beethoven’s Symphony No. 1, Minuet (movement 3).

3. Beethoven’s minuet does not retain the spirit of the elegant classical dance.

4. The formulaic, courtly minuet and trio is to be the first “victim” of Beethoven’s conviction that musical form must be used contextually, not dogmatically.

V. Conclusions.

A. Despite its obvious debt to Haydn and Mozart, Beethoven’s Symphony No. 1 displays extraordinary and mature integration of musical materials. Three, of many, examples are:

1. The integration of the introduction to movement 1 in theme 1.

2. The careful transformation of simple motives into new-sounding elements, e.g.: motive 3 of theme 1 becomes the great bulk of theme 2 in movement 1.

3. The adaptation of the movement 1 recapitulation into the minuet theme of movement 3.

B. The symphony well displays Beethoven’s bawdy sense of humor and his zero tolerance of the stately world conjured up by the minuet.

C. The symphony displays a visceral, rhythmic intensity that is very much Beethoven’s own.
The Homophonic Forms of the Classical Era

The following three forms were all developed from Baroque era models.

**Theme and Variations Form**
A theme (A) is stated. In all likelihood, it will be a memorable melody, or tune. Each subsequent section — each variation — will alter some aspect or aspects of the theme.

**Minuet and Trio Form**
An expansion of the Baroque era dance form, this form features the large scale contrast between two minuets. The middle, or contrasting minuet, is called the Trio (B) to distinguish it from the 1st Minuet (A).

**Rondo Form**
The rondo is based on the simple (and potentially complex!) concept of periodic thematic return of a central theme after different contrasting episodes.
$A'$  $A''$  $A'''$  etc. - - - Coda
(variation 1)  (variation 2)  (variation 3)

Trio

Minuet (da capo)

$B$

$A$

|| c || d' c ||

|| a || b a ||

$B$  $A$  $C$  $A$  Coda

(contrasting material)  (new contrasting material)
**Sonata-Allegro Form**
Strictly a creation of the Classical Era, sonata form is modeled on the dramatic interaction and development of two or more main characters as demonstrated in opera.

**Exposition**
The “characters” (themes) are introduced

<table>
<thead>
<tr>
<th>Theme 1</th>
<th>Modulating Bridge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Typically dramatic and forceful</td>
<td>Transitional passage features only melodic fragments and constantly changing harmonic centers (modulation)</td>
</tr>
<tr>
<td>Tonic key (home)</td>
<td>&quot;Recitative&quot;-like</td>
</tr>
<tr>
<td>&quot;Aria&quot;-like</td>
<td>&quot;Recitative&quot;-like</td>
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**Development**
The themes interact dramatically! Fragments of themes will be heard over constantly shifting and changing harmonies. This is the "action" sequence of the movement, during which time great musical drama and tension can be created.

"Recitative"-like

**Recapitulation**
The themes return in their original order, with some important harmonic changes

<table>
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<tr>
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<tr>
<td>Tonic key (home)</td>
<td>Transitional</td>
</tr>
<tr>
<td>&quot;Aria&quot;</td>
<td>&quot;Recitative&quot;</td>
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**Coda**
An additional section of music added to bring the movement to a convincing conclusion
Theme 2
A "new" character, typically quiet and lyric, contrasts with Theme 1.
New key
"Aria"-like

Cadence Material
Brings the character "introductions" to a conclusion
"Recitative"-like
MOVEMENT I  Sonata-Allegro form

Introduction

"Adagio molto (d = 88)"  duple meter (4/4)

Part 1: Series of dominant chords resolving upwards; creates great tonal ambiguity, which is not resolved until the very end of the Introduction

(\text{Note}: Long range chromatic ascent in soprano from E to A)

Exposition

\textit{Allegro con brio (d = 112)}

\begin{itemize}
\item \textbf{Theme 1}
\item Lively, triadic strings alternate with chromatically rising winds (drawn from Introduction)
\end{itemize}
Part 2: Grand, sweeping 16th note scale fragments (reminiscent of the French Overture) underlaid by throbbing low strings and bassoon

Part 3: Cadential phrase in turri comes to rest on A

G7 in winds
Low strings outline rising/falling
G Major/G7 collections

33
Modulating Bridge
Energetic and vigorous; features motives 1A and 4

O P E N
C A D E N C E
(G7)

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**Theme 2**
Series of gently descending motives are augmented version of motive 2

Note: Baseline drawn from motive 2; Syncopations (mm 57–60) keep this theme from sounding too lyric/laid back!

G Major

**Cadence Material**
Part 1: Filled with motives from Theme 1 in approx this order:

\[
\begin{array}{cccc}
\text{motive 1} & \text{motive 1A} & \text{motive 2} & \text{motive 4} \\
& & 4 & (int.)
\end{array}
\]

\[ff\]

**Development**

Part 1: Sequential dialogue: motive 1A 1st violins + syncopated dim 7 chords in winds & lower strings

\[
\begin{array}{cccc}
1x & \frac{3x}{2x} & 3x & 1x \\
A \text{ Major} & D \text{ Major} & (G \text{ Major}) & c \text{ minor}
\end{array}
\]

\[
\begin{array}{cccc}
3x & 3x & 3x & \text{ext} \\
& & & \text{Bb}^7 \text{ harmony} (V \text{ of E})
\end{array}
\]

\[
\begin{array}{cccc}
p & p & \frac{ff}{ff} & p \frac{f}{f}
\end{array}
\]
Vigorous, repeated notes outline further augmented version of motive 3

\[ b \]

\[ f \leftarrow ff \]

Even further (!) augmented version of motive 3 in oboe and bassoon

\[ a^2 \]

(g minor-ish)

\[ pp \]

Part 2: Augmented version of motive 3, much like Theme 2

\[ a^2 \]

violins/flute/clarinet

\[ p \]

Descending winds over G7 chord in strings

\[ ff \]

Part 4: Sequence built on imitations of motive 1

Augmented versions of motive 3 in winds as motive 1 continues in strings

1x 3x total 2x 3x

Eb Major F Major G Major

Part 5: Stormy dialogue pits strings (motive 1 + 3) winds (motive 3, augmented) "E" chord, (aug. motive 2!)

UNISON

a minor

Back to C Major

Note facile & surprising resolution of "E" to "F," which then descends through a G7 chord.
Recapitulation

Theme 1
Orchestral unison celebrates the theme’s return
\[ a \ a^1 \]
C Major

\[ \text{ff} \]

Introduction Development
in place of “a^2” of Theme 1,
a mighty series of upwards resolving dominant chords
punctuated by motive 3
(Note: rising chromatic soprano of an 11th — D \( \rightarrow \) G)

\[ \text{ff} \]

Modulating Bridge
Considerably shorter than Exposition’s;
Bridge features motive 3 in original and augmented versions

\[ \text{ff} \]
Theme 2

vigorous repeated notes

Cadence Material
Part 1: Filled with motives from Theme 1
Part 2: Augmented version of motive 3

C Major c minor-ish C Major

Part 3: Theme 1, though now not sequential; three phrases all on tonic pitch level (phrase “a” 3x total!) (motive IA ➔ motive 2)

Part 4: Big tutti arpeggiated descent on C Major Harmony concluding C Major chords

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MOVEMENT II \textit{quasi} Sonata-Allegro form

\textit{"Andante cantabile con moto (d = 120)"} triple meter (3/8)

\textbf{Exposition}

\textbf{Theme 1}

\text\[\text{violin 2 theme}\]
\text\[\text{viola/cello theme}\]
\text\[\text{F Major}\]

\textbf{Fugato opening:}

\text\[\text{winds/violin 1 theme}\]

\textbf{Theme 2}

\text{Airy, sequential theme has much in common, motivically, with Theme 1 strings \text{winds}\]}
\text\[\text{C Major (Note ornamental string accomp.)}\]
\text\[\text{p}\]

\textbf{Development}

\textbf{Part 1:} Extraordinary modulation obliterates C Major; opening 2 notes of Theme 1 (diad) grows to Db Major!
This movement is clearly modeled on Mozart's G Minor Symphony, K. 550, 2nd movement. The close similarities include:
1) The nature of the thematic material
2) The quasi-sonata form (both movements have "underdeveloped" 2nd themes and a minimal amount of bridge/transitional music)
3) The tempo and meter
4) Reliance on embellishments as the primary variational/developmental technique

Gentle, lyric cadence unit; (This sort of rhythmic manipulation is intrinsic to Beethoven's compositional style; it gives this music a dramatic edge and tension otherwise lacking in the melodic/thematic material)

Note syncopations and rising chromatic sequence (à la movement!) which close this theme:

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Note: F G C D G E C

Cadence Theme
Light, pattering 16th-note staccato triplets in 1st violins and flute

Note: \( \text{timp.} \) counter triplets in violin/flute

Alternating wind/strings chords create duple cross-rhythm

C Major

Part 2: Rising Theme 1 opening diads
over dotted 16th/32nd note chordal accompaniment

1\(^{st}\) Major (1\(^{st}\) of "I")

Part 3: Syncopated \( f/p \) alternation of Theme 1 diads

1\(^{st}\) resolves to C\(^{7}\) (D\(^{b}\) (F-sharp)

Note: timpani continue the dotted 16th/32nd-note rhythm of Part 2

Part 4: Gradual descent pits tutti chords (\( f \))

vs "recitative" dotted notes in violin (\( p \))
Recapitulation

**Theme 1**
Note highly embellished
counter-melody now added to the
fugato, creating and ornamental,
almost "frilly" effect

\[ \text{violin 2 theme} \]
\[ \text{viola theme} \]
F Major

**Cadence Theme**
Staccato 16th-note triplets in violins/flute
Dotted 16th/32nd-note pedal "C" in timpani
Alternating chords in strings and winds/horn
creates duplet cross rhythm

**Coda**

**Part 1**: Ascending/
descending sequences
based on motives from
**Theme 1**

\[ \text{Part 2 (Very much like Development Part 2)} \]
Theme 1 diads/motives in
winds/1st violins

\[ \text{dotted 16th/32nd-note chords} \]
\[ 1 - V7 - 1 - V7 \]
Note syncopations and rising chromatic sequence which brings this theme to its conclusion:

\[
\begin{array}{cccccccc}
| & 1 & 2 & 3 & | & 1 & 2 & 3 & | & 1 & 2 & 3 & | & 1 & 2 & 3 & | \\
\hline
a^1 & b & b^1 \\
\end{array}
\]

(Note ornamental string accomp.)

Part 3:
"The last six bars are the nearest thing to a wink you could expect to find in music." — A. Hopkins
MOVEMENT III “Menuetto” (hah!)

“Allegro molto e vivace (\( \frac{3}{4} \) = 108)” triple meter (3/4)

Minuet

A

Up, up and away! Long, somewhat chromatic ascent of a 12th would seem to be drawn from ms 188–198 of MOVEMENT I, which itself was an extension of motive 4

C Major → G Major

B

Dialogue between two highly contrasting elements:
- winds play static, repeated chord
- violins play quick, scurrying line

C Major → G Major

Db Major arrives in

Long harmonic excursion arrives in

Dialogue:
- clarinets + horns play chord
- violins play scurrying fragments

G7
Mysterious return trip using 2-note, half-step motive in cello + flute; rising semitones sound lot like MOVEMENT I
Introduction

Forceful version of "a" C Major

Note: syncopations on beat 2 accentuate D♭ which is here revealed as a N6 over a "C" pedal (small scale semitone relationship = large scale tonic relationship — C Major / D♭ Major)

Syncopated build to cadence

"Fine"

CLOSED CADENCE

C Major

Dialogue:

tutti plays static, repeated chords vs violins play scurrying lines

Note syncopations which help to drive the trio towards its conclusion, mm 134–137:

```
| 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 |
```

"Minuet da capo al fine"
MOVEMENT IV  *Sonata Allegro form*  duple meter (2/4)

**Introduction**  *"Adagio (♩ = 63)"*

Impressive is the word for the opening gesture of the finale, a giant unison G from the entire orchestra sustained with the fullest tone. After such an opening, great events must surely lie ahead. In fact the giant unison is a giant leg-pull; like a bevy of hesitant beginners clutching unfamiliar instruments, the first violins make abortive attempts to play a scale, progressing one note further each time.

\[ \text{MIDI notation of the opening gesture} \]

**Exposition**  *"Allegro molto e vivace (♩ = 88)"*

\[ \text{MIDI notation of the opening gesture} \]

**Theme 1**

A sparkling, playful, Haydn-esque theme springs forth from the hesitant **Introduction**:

\[ \text{MIDI notation of Theme 1} \]

**Modulating Bridge**

Brilliant, fanfarish passage features repeated notes and falling scales (inversion of the rising scales of the **Introduction** and B♭ of **Theme 1**)

\[ \text{MIDI notation of the Modulating Bridge} \]

**Theme 2**

Dainty, dance-like theme heard over a sturdy walking bass:

\[ \text{MIDI notation of Theme 2} \]
The loss of confidence on the first note of bar 5 just when things were beginning to go better is delightfully human. It seems that one conductor* in Beethoven’s time habitually omitted this passage because he felt it would make the audience laugh; he could not accept that such a game of peekaboo could belong in a symphony, yet Beethoven is clearly playing a game. Haydn would have appreciated the joke to the full, being much given to such musical pranks himself. — A. Hopkins

*R The aptly named “Turk,” director of the musical society of Halle

Rising scale from the Introduction is heard augmented in bassoon and low strings against repeated notes/appoggiature

Note:
- syncopations
- rising chromatic
soprano ms 71–74 a la Movement 1 (motive 4)

Cadence Material
Sequence of upwards scales (drawn from the Introduction) and fanfares brings the Exposition to a roaring conclusion
Development

A brilliantly composed development in which Beethoven gets maximum mileage out of the seeming banal 16th-note scale of the Introduction

Part 1: Quiet, somewhat ominous rising sequence picks up where the Exposition ended; it features:
- rising scales
- nervously rising/falling semitones (Minuet, phrase)</p>

Part 2: What? A sudden and explosive arrival in B♭ Major sees
- augmented version of rising/falling semitone in winds
- descending arpeggios in violins
- powerful tremolos in other strings

Part 6: Series of massive, ascending scales outline G Major collection; gives way to

Vehement string and wind/brass G chords (V of C) over rumbling, falling/rising semitone in low strings ("G"→"E#")

Recapitulation (abbreviated)

Theme 1

\begin{align*}
\text{strings} & \quad \text{strings + bassoon} \\
\text{\textit{a}} & \quad \text{\textit{b}} \\
\text{C Major} & \\
\text{p} & \quad \text{p} \\
\end{align*}

Note: This phrase is significantly extended; the extension takes the place of the modulating bridge

Theme 2

\begin{align*}
\text{\textit{b}↓} & \quad \text{\textit{c}↓} \\
\text{C Major} & \\
\text{p \textless \textless \textgreater} & \quad \text{p} \\
\end{align*}
Part 3: Theme 1
sequence features
“b” in
counterpoint
with rising scale
of “a”!

Part 4: Scurrying scales
drawn from opening
Theme 1, “a,”
completely take over the
music, coming faster
and faster; more and
more instruments join in

(Note: Basses drop out at
ms 126 — why?)

Part 5: Powerful tutti
outburst brings back
rising, scalar 8th-note
melody (an
augmentation of the
16th-note scale of
Theme 1) from the
bridge

Pedal “G”

Tutti gives way to chirping winds, which
pick up the falling/rising semitone
motive and playfully descend to

Rising 16th-note
violin scale

Rousing cadential
passage
Note:
— syncopations
— rising chromatic
line ms 211–214

Cadence Material
Sequence of upwards sweeping
scales and huge, tutti fanfares
would seem to signal an event of
monumental scope and impact!
Coda

Instead of fireworks, a mouse runs up the clock.

— A. Hopkins

Part 1: Quiet rising
16th-note scales scurry across each other in a new version of the opening Introduction

Part 2: Theme 1
brisk and energized

violin I/flute  strings + bassoon  explosive rit.

\( a \quad b \quad b^2 \)

C Major

\( p \quad f \quad p \quad f f \)

C Major

Part 3: Exclamatory chords, cadential motives and quiet, upward scales alternate, building up to ...

\( f \quad p \quad f f \)

Part 4: Massive rising C Major scales

Ringing series of C Major chords bring the movement (and the symphony) to its conclusion

End of Symphony
Lectures Seven–Eight
Symphony No. 2—Beethoven at the Edge, I-II

Scope:
Lectures Seven and Eight analyze Symphony No. 2 of 1802. We see how this symphony pushed beyond the normal confines of the classical style to herald a heroic style that Beethoven fully realized in his Third Symphony. Also discussed is the Heiligenstadt Testament. Written in the same year as Symphony No. 2, the Testament is evidence of a major crisis in Beethoven’s personal life as he realized he was going deaf. The extent to which Beethoven’s development as a composer was affected by his fight with deafness is a crucial question to consider. These lectures suggest that Beethoven’s immense originality and power as a composer owe a huge debt to his struggle with deafness.

Outline

I. Heiligenstadt Testament.
   A. This document was written in 1802 and found among Beethoven’s papers after his death in 1827.
   B. The Testament is part apology, last will and testament, suicide note, and rant and rave against God and mankind.
   C. The Testament was written as a catharsis—Beethoven’s need to catalog his despair over his hearing loss.
   D. The Testament was also notable for Beethoven’s inability to write his brother Johann’s name. Beethoven so loathed his father, Johann Sr., that he could not bring himself to use the name Johann. He preferred, instead, to leave a blank space when the name would clearly be called for.

II. Beethoven’s hearing.
   A. The modern conception of Beethoven’s early and profound deafness is inaccurate.
      1. Beethoven’s hearing was variable, sometimes even normal, as late as 1808.
      2. His hearing took a precipitous turn for the worse in 1812.
   B. Beethoven’s deafness.
      1. 1814: Beethoven gave his last public performance as a pianist.
      2. 1816: he began using an ear trumpet.
      3. 1818: The first conversation books were written.
      4. As late as 1822 Beethoven was still trying to conduct.
      5. 1824: Beethoven was totally deaf in his right ear and had slight hearing in his left.
C. Did Beethoven become a different composer because of the spiritual and physical isolation he suffered due to his hearing loss? Did he change because of the adversity he felt he had to conquer?

D. Beethoven’s ability to conquer adversity through his music is well demonstrated by his brilliant Second Symphony, composed during the period of crisis capped by the Heiligenstadt Testament.


A. Movement 1: sonata-allegro form.
   1. Introduction.
      a. This is a lengthy, expressively rich four-part introduction.
      b. It is reminiscent of a French Overture, characterized by a grandiose, slow theme based on a dotted rhythm with sweeping scales.
      c. Part 3 of the introduction clearly evokes a French Overture.
      d. Part 4 of the introduction anticipates theme 1 of Symphony No. 9, 22 years in the future. This dramatic music will be revisited during the otherwise bright D major movement.
      e. Musical example: comparison of the introduction to Symphony No. 2 with theme 1 of Symphony No. 9, which is also in the key of D. There are, in fact, many correlations between these two works.
      f. Part 4 of the introduction is a transition to theme 1.
   2. Exposition, theme 1.
      a. This is an energetic, effervescent theme based on nothing more than an embellished D major triad.
      b. As a triadic, straightforward, motivic theme it is typically Beethovenian.
      c. Music examples: Symphony No. 2, movement 1, theme 1.
      d. The brief but violent shift to the key of D minor at the end of theme 1 is not characteristic of the classical style, but absolutely characteristic of Beethoven.
         Music example: D minor passage at the end of theme 1.
      e. This passage does not reappear in the recapitulation.
      f. Theme 1 dominates the development section and the coda.
   3. Theme 2, in two parts.
      a. Part 1 is a delightful, march-like, triadic melody.
      b. Musical example of theme 2, part 1.
      c. Part 2 is a more dramatic phrase based on a motive drawn originally from theme 1.
      d. Musical example: theme 2, part 2.
      e. Musical example of the entire theme 2.
   4. Cadence: Instead of the expected cadence material, a series of theme 1 motives appears to serve as a transition to the cadence.
   5. Exposition: conclusion.
a. The exposition displays a tremendous variety of moods and music as well as extraordinary rhythmic energy.

b. Musical example: themes 1 and 2.

6. Development.
a. The development section is in eight parts.
b. The thematic is mainly derived from theme 1.
c. Musical example of the development, part 2.
d. Musical example of the development, part 4.
e. Musical example of the development, parts 1–5.
f. The development, parts 6–8, focuses on motivic elements of theme 2.
g. Musical example: development, parts 6–8.

7. Coda, in six parts.
a. The coda balances the lengthy introduction.
b. It builds to a powerful and invigorating conclusion.

8. Conclusion.
This movement exhibits a scope, a degree of contrast and a rhythmic physicality that take it to the outer edge of the classical style.

B. Movement 2, sonata-allegro form.
1. This is a rich, lyric, and glowing movement.
2. It is firmly within the tradition of the melodically rich gallant style of classicism.

C. Movement 3, Scherzo.
1. Beethoven’s destruction of the classical minuet and trio is complete.
2. Beethoven calls this movement a “scherzo.”
a. The term—in use since the 1600s—literally means “I’m joking,” or simply “joke.”
b. Beethoven used this genre from here on (except in Symphony No. 8) to replace the minuet.
c. Musical example: opening of the Scherzo.
d. Beethoven’s scherzi are typically fast to very fast. Although they often follow the formal outline of a minuet and trio, they have nothing to do with the courtly mood of the minuet.

3. Analysis of the Scherzo.
a. The first part of the scherzo is based on a 3-note motive derived from the opening motive of theme 1, movement 2.
b. Its second part is a more tunefully conceived phrase.
c. It is a very original, rhythmically innovative theme.
d. Musical example: scherzo.
e. The trio is a rustic tune, again based on short motives.
f. Musical example: trio.
g. Musical example: the thematic connections between the trio of Symphony No. 2 and the trio from Symphony No. 9 are compared.
D. Brief respite.
   1. Beethoven’s Symphony No. 2 is among the longest symphonies written up to this time.
   2. The symphony initially received mixed reviews.

E. Movement 4, sonata-allegro form.
   1. Theme 1.
      a. This is a weird, comic, and completely unconventional theme.
      c. This theme has been understood, almost from the beginning, as representing Beethoven’s particular gastrointestinal problems.
      d. Musical example: theme 1 in its entirety.
   2. Transition/bridge theme and theme 2.
      a. These are more conventional, lyrical melodies.
      b. Musical example: transition/bridge theme.
      c. Theme 2 is a playful dialogue between winds and violins.
      d. Musical example: theme 2.
      e. Lyricism notwithstanding, this section is “about” theme 1.
   3. Development.
      a. This section focuses on the comic aspects of theme 1.
      b. It is in six parts.
      c. Musical example: development section, parts 1–6.
      d. This is marvelous, comic, and engaging music.
   4. Coda, in nine parts.
      a. Coda means “tail.” This is a series of final cadences bringing movement 4 to its conclusion.
      b. This coda is lengthy. Beethoven’s codas are getting longer.
      c. It is filled with his ingeniously varied moods, musical variety, and tremendous rhythmic vitality.
      d. Musical example: coda in its entirety.
      e. It is hard to believe that this brilliant movement was written at the same time as the Heiligenstadt Testament.

IV. Conclusions.
   A. Beethoven’s Symphony No. 2 exists at the outer edge of the classical style.
   B. In his next symphony, Symphony No. 3 (“Eroica”), Beethoven will break forever with the expressive restraint of classicism and take the entire Western musical establishment into a new era.
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WordScore Guide™: Beethoven Symphony No. 2 in D Major

MOVEMENT I Sonata-Allegro form

Introduction

"Adagio molto (d = 84)" triple meter (3/4)
(Truly an opera-style overture — a predicate to thematic action)

Part 1: A powerful, tutti "coup d'archet" ("stroke-of-the-bow") opens this movement with rhythmic point and not a small bit of macho octave "D's"

Quiet, lyric passage answers the macho opening

Another ringing "coup d'archet," this one clearly in D Major

Note: The pompous, short-long rhythm of this gesture ( ) smacks of the old Baroque French Overture!

Part 3: Long, graceful scalar lines in strings and winds expand grandly the sweep of the music and clearly evoke the sound and expressive world of the French Overture

D Major mod.

Heavily accented downbeats create a slow pulsation

Dramatic, orchestral unison, d minor arpeggiated descent brings the Introduction to its climax; built on the "coup d'archet" rhythm:

Note: Compare this to the dramatic, orchestral unison, d minor arpeggiated descent which is the 1st theme of the 1st movement of the 9th symphony, 1824: 
Strings play a light, trilling extension of the quiet lyric passage.

Part 2: Brief, sequential dialogue between lyric passage motives in strings/horn and "coup d'archet" motives in winds.

Another powerful "coup d'archet" redirects the harmony to Bb Major.

\[ p \rightarrow f \quad (D \text{ Major}) \]

\[ b \text{ minor modulatory} \rightarrow \]

\[ p \rightarrow f \quad \text{etc.} \]

Part 4: Transitional

Broad, melancholy melody in low strings; accompanied by staccato triplets in violins.

Melancholy melody in violins; accompanied by staccato triplets in低 strings.

Four powerful "coup d'archets;" each is followed by reverberant winds and trilling flutes and violins.

Rapid violin descent.

\[ \rightarrow \]
Exposition

"Allegro con brio (d = 100)" duple meter (4/4)

Theme 1

Energized, effervescent theme built from extremely simple musical means: a rising/falling D Major triad embellished, in the rising portion, with 2 turn-like motives:

Dramatic, extended phrase sees sequential use of Theme 1 motive and harmonic motion away from D Major

Theme 2

Part 1: Delightful, march-like, triadic theme features a dialogue between quiet, restrained winds and a raucous tutti

Scurrying strings punctuate the thematic phrases

More heavily orchestrated phrase; note trilling violins (like a band’s flutes) in accompaniment

Cadence Material

Part 1: Dialogue between Theme 1 Descending motive in strings and thematic ideas

Cadence Material

A marvelous and unexpected event! Rather than the expected Cadence Material, a series of Theme 1 motives slowly climbs upwards in the strings, which itself acts as a transition to the Cadence Material
Brief, though powerful, d minor segment — replete with "coup d'archets" in the violins, hearkens back to the climax of the Introduction, itself in d minor.

Modulating Bridge
Explosive, high momentum music breaks free of Theme 1, consists of 2 angular, chromatic phrases:

Phrase 1: a minor
Phrase 2: a minor

Extended and slowing to a huge, orchestral unison cadence to...

Part 2: Dramatic phrase based on a motive:

which is drawn from the opening of the bridge:

which itself grew out of the 1st measure of Theme 1:

Part 2: Syncopated strings tremolos, wind motives and brass fanfares

Part 3: Brilliant descending A Major arpeggio in strings

Gently descending winds

A Major
**Development** Parts 1–5: Drama and a depth of dark expression far beyond anything in the Development of Symphony No. 1, Movement 1

![Flowchart](chart.png)

- **Part 1:** Brief The *Exposition* ending cadence and descending winds are heard again, though now redirecting the harmony to $f \rightarrow d$ minor modulatory $\rightarrow g$ minor modulatory

![Flowchart](chart2.png)

- **Part 6:** Brief glimpse of *Theme 2*
  - G Major $p$

- **Part 7:** Sequence built on the final, ascending portion of *Theme 2* heard in Part 6; the winds alternate with embellished, triplet violins

![Flowchart](chart3.png)

**Recapitulation**

**Theme 1** (abbreviated)

- Extended version of the opening phrase features harmonic motion away from D Major $a^2$
- D Major modulatory $\rightarrow$

- Note well: The brief though powerful d minor segment of the *Exposition* does not reappear; this darker aspect of the theme has already been well explored in the Development, Parts 1–5

**Modulating Bridge**

- Explosive, high-momentum music, consists of 2 angular, chromatic phrases

- Phrase 1
- Phrase 2

- A Major $\rightarrow$ d minor
Part 4: Dramatic passage sees Theme 1 motive imitated between winds and violins over a chromatically descending bass line:

C B A Ab → G

Part 5: The tension grows! Low strings and bassoon join the imitative fray; descending upper-string tremolos push the growing tension further forward

ff

D7 pedal harmony is reached; the dark mood brightens as the music slowly quiet:

ff → pp

Part 8: Retransition
Dramatic development of the rising, triadic, dotted-rhythm opening of Theme 2; the dotted rhythms, when isolated and repeated (as they are here), remind us more and more of the "coup d'archet" rhythm!

Stirring "coup d'archets" in strings and winds heard over wide ranging arpeggios in the 2nd violins

1st violins

Theme 2

Part 1: Delightful, march-like theme extended and slowing

Part 2: Dramatic phrase; abbreviated

a a' b

D Major

p ff p ff ff

Cadential fanfares (note "coup d'archet" rhythms)

C6 o

©1998 The Teaching Company Limited Partnership
The marvelous and unexpected Theme 1 motives slowly climb upwards in the strings

\[ \text{Cadence Material} \]

Part 1: Dialogue between Theme 1 motives Descending arpeggio in tutti

\[ \text{Part 1: Sequence of gently descending winds} \]

\[ \text{Part 2: Sequential, overlapping dialogue between Theme 1 motive and gentle, descending motive of Part 1} \]

\[ \text{Part 3: Dialogue between Theme 1 motive (p) and explosive, tutti chords (ff)} \]

Note: These explosive, tutti chords are once again reminiscent of the "coup d'archet" which have characterized so much of the movement.

Part 5: Full speed ahead! High energy, highly syncopated music resembles a non-modulatory version of the Modulating Bridge

\[ \text{Part 6: Theme 1 motive heard in a gigantic orchestral unison!} \]

Cadence chords, heard in the rhythm of the "coup d'archet"
Part 2: Syncopated string tremolos, wind motives and brass fanfares

1 - 2 - 3 - 4 etc.

Part 3: Brilliant descending D Major arpeggio in strings

Cadence chords

Gently descending winds

Part 4: Extraordinary series of tutti harmonies, heard over a tension-building, rising chromatic bass line!
MOVEMENT II  Sonata-Allegro form
"Larghetto (Q = 92)"  triple meter (3/8)

Exposition
Theme 1
Idyllic, serene theme of great lyric beauty and dignity

\[ \text{strings} \quad \text{clarinets/bassoons} \]
\[ \text{A Major} \quad a \quad a' \quad b \quad b' \quad <> \quad <> \]

Note: Trumpets and drums are omitted from this movement, which is colored particularly by the sounds of the clarinet and bassoon.

Theme 2
A light, vocally conceived melody of Mozartian elegance and grace:

\[ \text{violins} \quad a \quad E \text{ Major} \quad p \quad a' \quad \]

Note: Striking pointillistic-type accompaniment in 2nd violins, oboe and flute

Another new phrase, this one featuring fanfarish harmonies followed by light, balletic motives in the 1st violins:

\[ \text{violins} \quad c \quad E \text{ Major} \quad p \quad pp \quad c' \quad \]
Transition/Bridge Theme

This passage, though it ultimately does effect the modulation to the dominant, exhibits too high a melodic profile to simply be called a "modulating bridge;" it is, rather, an engaging, lyric and truly operatic duet between clarinet/bassoon and violins:

\[
\text{A Major}
\]

\[
p
\]

New phrase features a semitone motive:

\[
\text{strings/winds}
\]

\[
p \text{ cresc.} \rightarrow p < f > \text{ extended}
\]

Cadence Theme

Extension/development of the "balletic" motives of Theme 2, phrase c.

\[
p
\]

\[
2\text{nd violins/cello}
\]

E Major
Development

Part 1: Opening motives from Theme 1:

Heard in dialogue with staccato string scales

a minor modulatory \rightarrow C Major mod. \rightarrow e minor E Major mod. \rightarrow

Part 2: Last 3 notes of the opening, rising motive of Theme 1.

Same process: last 3 notes of the opening, rising motive of Theme 1 imitated and inverted

Recapitulation

Theme 1

strings winds strings winds
\( a \) \( a' \) \( b \) \( b' \)
A Major p

Note: Embellished accompanimental figures in various strings

Transition/Bridge Theme

Extended version of this lyric and operatic passage features dialogue between clarinet, bassoon, 1st violins low strings and flute modulatory \rightarrow "E" p \rightarrow f' '

(Theme 2 cont.)

Fanfarish harmonies followed by light, balletic motives

Cadence Theme

Expansion/development of the "balletic" motive of Theme 2, phrase c

\( c \)
A Major f p

\( c' \)
pp

\( a \)
A Major p

\( a' \)
violin/clarinet/bassoon violin/flute
Part 3: Dramatic sequence based on the opening, rising motive of **Theme 1**

F Major f minor

**ff**

F Major

**ff**

Part 4: Rising sequence based on the **Theme 2**

phrase **b** modulate to A

semitone motive

**p cresc... ff**

**p > pp <**

Part 5: Pounding string arpeggios further outline a cadence

**ff**

**p > pp <**

Theme 2

Light, vocally conceived melody of Mozartian elegance and grace

viols (embellished)

A Major

**p**

Coda (brief)

Syncopated chordal exclamations

**ff**

ext.

**f p > pp**

**p ff p**
MOVEMENT III  Scherzo
*Scherzo Allegro (\( \approx 100 \))*  triple meter (3/4)

Scherzo

Theme or motive? Three-note rising motive is uniquely scored: each 3-note rising motive is played by a different section of the orchestra at a different dynamic level!

\[
\begin{align*}
\text{low strings} & \quad \text{low strings} \\
& \quad \quad \quad a \\
& \quad \quad \quad a' \\
& \quad \quad \quad \text{D Major} \quad \text{modulatory} \quad \rightarrow \quad \text{A Major}
\end{align*}
\]

Note: This 3-note rising motive grows directly out of the opening motive of Theme 1, Movement II:

Trio

Charming, almost rustic tune assembled from 3- and 4-note rising/falling motives:

\[
\begin{align*}
\text{2 oboes/2 bassoons} \\
& \quad \quad \quad c \\
& \quad \quad \quad \text{D Major}
\end{align*}
\]
A more "tunefully" conceived phrase (though still a quirkly one) appears in the violins:

Note: Rising motive (now 4 notes long) continues in low string accompaniment

A Major mod. → B♭ Major mod. → D Major

Climactic and extended phrase brings the Scherzo to a ringing conclusion

Extended

C Major → D Major

Heavy, peasant-like (almost cruel) trill and arpeggio (the entire phrase sustains a single harmony!)

Strings

♭ D Major

Sudden and unexpected octave "A's" blow away the key of F♯ Major and pave the way for the return of D Major

2 oboes winds, 2 horns and strings

D Major D Major ext.
Movement IV  Sonata-Allegro form

"Allegro molto (d = 152)"  duplce meter (2/2)

Exposition

Theme 1
Weird, comic, completely unconventional theme opens with a motive that seems downright nonsensical:

opening motive  "tail"

D Major

Note: The "opening motive" indicated above is actually two ideas in one: a "hic" (as in hiccup), burp, belch, whatever:

followed by a groan of pain, "oww!":
(music, like life, is often not pretty)

Theme 2
A playful, comic dialogue between long-note descending motive in winds and quick, scurrying responses in the violins:

A Major

a

a minor
"Vulgar and delicious!"
— Roger Norrington

Cadential phrase
alters wind
“hics” with a
vigorous string melody

Transition/Bridge Theme
is everything Theme 1 is not:
smooth, lyric, melodic in a
more conventional sense:

Transition theme rises from the
disturbs us, momentarily, from
the rather crude opening of the

D Major
\[ p \rightarrow \text{cresc.} \rightarrow f \]

Cadence Material
Part 1: Vigorous,
energized passage built
on Theme 2 motives
Note: Staccato, rising
arpeggios in the bass instruments
A Major
\[ f \rightarrow \text{ff} \]

Part 2: Series of quiet
“hics” in violins accompa-
nied by frankly
flamboyant arpeggios in
a solo bassoon
\[ p \rightarrow \text{cresc.} \rightarrow \text{pp} \]

Part 3: “Hics”
alone, in the 1st
violins, F# \[ \rightarrow G \]
(implies an A7
chord, V7 of D
Major)
Development

Part 1: Theme 1
Sounding at first like an Exposition repeat, the opening phrase of the theme is heard as it was in the opening of the movement:

\[ \begin{align*}
\text{D Major} & \quad \text{D Major} \rightarrow \text{minor} \\
f / p & \quad \text{f} / p
\end{align*} \]

Part 2: A rather serious (for a change) bit of music — the trilling portion of Theme 1, phrase \( a \) (oww!) heard over a Pedal “D” →

\[ \text{d minor} \quad \text{f} \quad \text{f} / p \quad \text{etc.} \]

Part 3: Sequence based on the tail portion of Theme 1, phrase \( a \)

Part 5: Dramatic, orchestral unison descent in the strings leads to...

\[ \text{f} \quad \text{ff} \]

Part 6: Gigantic, gut-wrenching “hics” (“urps!”) alternate between winds and strings

Note: Call the doctor! This sounds serious!

\[ \text{f}^* \text{ minor} \quad \text{ff} \]

Recapitulation

Theme 1
As in Exposition (hic!)

\[ \begin{align*}
\text{D Major} & \quad \text{D Major} \\
f / p & \quad \text{f} / p \quad \text{ff} \\
\text{Octave} & \quad \text{"A's"}
\end{align*} \]

Transition/Bridge Theme
Smooth, lyric, "conventionally" melodic, rises from the low strings

\[ \begin{align*}
\text{D Major} & \quad \text{D Major} \\
\text{p} & \quad \text{cresc} \ldots \ldots \text{f}
\end{align*} \]
Part 4: Sequence based on the trilling portion of Theme 1, phrase a (owwl) in the low strings and bassoon is accompanied by nervous string tremolos and pointilistic winds.

\[ \text{modulatory} \quad f \quad p \quad f \quad p \quad p \quad \text{cresc.} \]

The attack passes!
Two quiet, exquisitely comic "hics" effortlessly redirect the key back toward D Major.

\[ \text{b}m_{\text{II}} \quad A\natural \]

*Note:* Cancel the medical alert!

---

Theme 2
Playful, comic dialogue

\[ a \quad a' \quad D \text{ Major} \quad d \text{ minor} \]

Cadence Material
Part 1: Vigorous, energized passage built on Theme 2 motives

Part 2: "Hics" in violins over bassoon arpeggios in the bass instruments

Part 3: "Hics" alone in the 1st violins

Theme 1
opening motive;

Note: Staccato, rising arpeggios in the bass instruments

\[ p \quad \leftarrow \rightarrow \quad pp \quad \leftarrow \rightarrow \]

D Major modulatory \[ f \quad ff \quad pp \quad F \text{ Major} \]

"C" D\# G\#
Coda  Lengthy and filled with ingeniously varied moods and musical variety

Part 1: Theme 1
A veritable gastric attack! An explosive series of "hics!" and "owws!" spew forth!

\[
\begin{align*}
  \text{D Major} & \quad \text{modulatory} \\
  \text{f} & \quad \text{p} & \quad \text{f} \\
\end{align*}
\]

Note: chromatically rising bass line:
\[
\begin{align*}
  \text{A} & \quad \text{Bb} & \quad \text{C} & \quad \text{D} & \quad \text{Eb} & \quad \text{F} & \quad \text{F#} & \quad \text{G} & \quad \text{G#} \\
\end{align*}
\]

Part 2: Transition/Bridge
Theme: dramatic and explosive version of this lyric theme heard over two long pedal tones:

\[
\begin{align*}
  \text{Pedal “A”} & \quad \rightarrow \\
  \text{Pedal “D”} & \quad \rightarrow \\
\end{align*}
\]

Part 4: “Hics!”
(sounding almost like chirping birds) appear over the still "walking" bass

Part 5: The action quietly "congeals" into a series of luminous harmonies, which themselves slow until...

Part 6: Full speed ahead!
Passage begins with "Hics!" alternated between strings and winds, and quickly moves to Theme 1 tail motives and sweeping scales

\[
\begin{align*}
  \text{D Major} & \quad \text{ff} \\
\end{align*}
\]

Part 7: Theme 1
"Hics!" in winds alternates with "owws!" in 1st violin

\[
\begin{align*}
  \text{D Major} & \quad \text{ff} \\
\end{align*}
\]

Orchestral unison "F#5" (again with the "F#5"?) Enough already!

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Part 3: Theme 2 motives appear over quiet, "walking" bass

A♭

(see Movement III, Trio, ms 93)

ff

Part 5: Gotcha! The quiet, G Major impasse is broken by an explosive

D♭

A♭

ff

Energized strings lead the charge back to D Major

Part 8: Here we go again!

Theme 2 motives again appear over "walking" bass, but a semitone higher!

P♭ Major

G Major

D Major

ff

Part 9: Long, Explosive, opening motive signals the end (finally)

End of Symphony
Timeline

1770 ................................................Beethoven is born in Bonn on December 17.

1789 ................................................Beethoven successfully petitions the elector of Bonn to grant the Beethoven brothers half their father’s pension and to have their father removed from Bonn.

1792 ................................................Beethoven departs Bonn for Vienna, Austria, in November.

1796 ................................................Beethoven’s hearing loss begins slowly.

1800 ................................................Symphony No. 1 is premiered on April 2.

1802 ................................................Beethoven writes the Heiligenstadt Testament in October.

1803 ................................................Symphony No. 2 is premiered on April 5.

1805 ................................................The “Eroica” Symphony is premiered on April 7.

1807 ................................................Symphony No. 4 is premiered on March 5.

1808 ................................................Symphonies Nos. 5 and 6 are premiered on December 22.

1809 ................................................Archduke Rudolph and Princes Lobkowitz and Kinsky sign contract of lifetime support for Beethoven.

1812 ................................................Beethoven breaks off his love affair with Antonie Brentano.

1813 ................................................Symphony No. 7 is premiered on December 8.

1814 ................................................Beethoven gives his last public performance as a pianist. He is enjoying a sudden increase in his popularity. Symphony No. 8 is premiered on February 4.
1815 ................................................Beethoven falls out of favor with the public. His hearing suffers another rapid deterioration. His patrons are leaving Vienna or are estranged from him. He is increasingly regarded as insane. His brother Caspar dies and he begins litigation to gain custody of his nephew Karl.

1824 ................................................Symphony No. 9 is premiered on May 7.

1827 ................................................Beethoven dies on March 26.
Glossary

Academy: Public concert in 18th century Vienna, Austria.

Arpeggio: Chord broken up into consecutively played notes.

Augmented:

1. Major or perfect interval extended by a semi-tone, e.g.: augmented sixth: C-A sharp.

2. Notes that are doubled in value, e.g.: a quarter note becomes a half note. Augmentation is a device for heightening the drama of a musical section by extenuating the note values of the melody.

Baroque: Sixteenth and 17th century artistic style characterized by extreme elaboration. In music the style was marked by the complex interplay of melodies, as manifest, for example, in a fugue.

Bridge: Musical passage linking one section or theme to another.

Cadence: Short harmonic formulas that close a musical section or movement. The commonest formula is dominant–tonic (V–I).

1. A closed (or perfect) cadence fully resolves: the dominant is followed by the expected tonic.

2. An open (or imperfect) cadence is a temporary point of rest, usually upon an unresolved dominant.

3. A deceptive (or interrupted) cadence is one in which the dominant resolves to some chord other than the expected tonic.

Cadenza: Passage for solo instrument in an orchestral work, usually a concerto, designed to showcase the player’s skills.

Chromatic: Scale in which all the pitches are present. On a keyboard this translates as moving consecutively from white notes to black notes.

Classical: Designation given to works of art of the 17th and 18th centuries, characterized by clear lines and balanced form.

Coda: Section of music that brings a sonata-allegro movement to a close.

Crescendo: Getting louder.

Da capo: Back to the top, or beginning (instruction in a score).

Development: Section in a classical sonata-allegro movement where the main themes are developed.

Diminished: Minor or perfect interval that is reduced by one semi-tone, e.g.: minor seventh, C-B flat becomes diminished when the minor is reduced by one semi-tone to become C sharp-B flat. Diminished sevenths are extremely unstable harmonies that can lead in a variety of harmonic directions.
Dissonance: Unresolved and unstable interval or chord.

Dominant: Fifth note of a scale and the key of that note, e.g.: G is the dominant of C. The second theme in a classical sonata-allegro exposition first appears in the dominant.

Double fugue: Complex fugue with two subjects, or themes.

Drone: Note or notes, usually in the bass, sustained throughout a musical section or composition; characteristic of bagpipe music.

Dynamics: Degrees of loudness, e.g.: piano (quiet), forte (loud), indicated in a musical score.

Enharmonic: Notes that are identical in sound, but with different spellings, depending on the key context, e.g.: C sharp and D flat.

Enlightenment: Eighteenth century philosophical movement characterized by rationalism and positing that individuals are responsible for their own destinies and all men are born equal.

Eroica: Soubriquet, literally meaning heroic, given to Beethoven’s Symphony No. 3.

Exposition: Section in a classical sonata-allegro movement where the main themes are exposed, or introduced.

Fermata: Pause.

Forte: Loud.

French Overture: Invented by the French composer, Jean Baptiste Lully, court composer to King Louis XIV. The French Overture was played at the theater to welcome the king and to set the mood for the action on the stage. It is characterized by its grandiose themes, slow, stately tempo, dotted rhythms, and sweeping scales.

Fugato: Truncated fugue whose exposition is not followed by true development.

Fugue: Major, complex baroque musical form, distantly related to the round, in which a theme (or subject) is repeated at different pitch levels in succession and is developed by means of various contrapuntal techniques.

Gesamtkunstwerk: All-inclusive artwork or art form, containing music, drama, poetry, dance, etc.; term coined by Richard Wagner.

Heiligenstadt Testament: Confessional document penned by Beethoven at a time of extreme psychological crisis. In it he despair of his realization that he is going deaf, but determines to soldier on.

Hemiola: Temporary use of a displaced accent to produce a feeling of changed meter. Beethoven uses it to effect an apparent change from triple (3/4) meter to duple (2/4) meter, without actually changing the meter.

Home key: Main key of a movement or composition.
Homophonic: A musical passage or piece in which there is one main melody and everything else is accompaniment.

Interval: Distance in pitch between two tones, e.g.: C-G (upwards) = a fifth.

Inversion: Loosely applied to indicate a reversal in direction, e.g.: a melody that goes up, goes down in inversion, and vice versa. Its strict definitions:

1. Harmonic inversion: The bottom note of an interval, or chord, is transferred to its higher octave, or its higher note is transferred to its lower octave, e.g.: C-E-G (played together) becomes E-G-C, or E-C-G.

2. Melodic inversion: An ascending interval (one note played after the other) is changed to its corresponding descending interval and vice versa, e.g.: C-D-E becomes C-B-A.

K. numbers: Koechel numbers, named after L. von Koechel, are a cataloging identification attached to works by Mozart.

Measure: Metric unit; space between two bar lines.

Melisma: Tightly wound, elaborate melodic line.

Meter: Rhythmic measure, e.g.: triple meter (3/4) in which there are three beats to the bar, or duple meter (2/4) in which there are two beats to the bar.

Metric modulation: Main beat remains the same while the rhythmic subdivisions change. This alters the meter without disturbing the tempo.

Minuet: Seventeenth and 18th century, graceful and dignified dance in moderately slow three-quarter time.

Minuet and Trio: Form of a movement (usually the third) in a classical symphony. The movement is in ternary (ABA) form with the first minuet repeated after the trio and each section itself repeated.

Modal ambiguity: Harmonic ambiguity, in which the main key is not clearly identified.

Mode: Major or minor key (in modern Western usage).

Modulation: Change from one key to another.

Motive: Short, musical phrase that can be used as a building block in compositional development.

Movement: Independent section within a larger work.

Musette:

1. Bagpipe common in Europe in the 17th and 18th centuries.

2. Piece of music in rustic style with a drone bass.
Musical form: Overall formulaic structure of a composition, e.g.: sonata form, and also the smaller divisions of the overall structure, such as the development section.

Ostinato: Motive that is repeated over and over again.

Overture: Music that precedes an opera or play.

Pedal note: Pitch sustained for a long period of time against which other changing material is played. A pedal harmony is a sustained chord serving the same purpose.

Piano: Soft or quiet.

Piano trio: Composition for piano, violin, and cello.

Pivot modulation: A tone common to two chords is used to effect a smooth change of key. For example, F sharp-A-C sharp (F sharp minor triad) and F-A-C (F major triad) have A in common. This note can serve as a pivot to swing the mode from F sharp minor to F major.

Pizzicato: Very short (plucked) notes.

Polyphony: Dominant compositional style of the pre-Classical Era, in which multiple melodies are played together (linear development), as opposed to one melody played with harmonic accompaniment.

Quartet:

1. Ensemble of four instruments.
2. Piece for four instruments.

Viennese classical style: Style that dominated European music in the late 18th century. It is characterized by clarity of melodies, harmonies, and rhythms and balanced, proportional musical structures.

Recapitulation: Section following the development in a sonata-allegro movement, in which the main themes return in their original form.

Recitative: Operatic convention in which the lines are half sung, half spoken.

Retrograde: Backwards.

Retrograde inversion: Backwards and upside down.

Ritardando: Gradually getting slower (abbreviation: ritard.).

Scherzo: “Joke”; name given by Beethoven and his successors to designate a whimsical, often witty, fast movement in triple time.

Semi-tone: Smallest interval in Western music; on the keyboard, the distance between a black note and a white note, and also B-C and E-F.
**Sequence:** Successive repetitions of a motive at different pitches. This is a compositional technique for extending melodic ideas.

**Sonata-allegro form (also known as sonata form):** Most important musical structure of the Classical Era. It is based on the concept of dramatic interaction between two contrasting themes and structured in four parts, sometimes with an introduction to the exposition or first part. The exposition introduces the main themes that will be developed in the development section. The themes return in the recapitulation section and the movement is closed with a coda.

**Stringendo:** Compressing time; getting faster.

**String quartet:**

1. Ensemble of four stringed instruments: two violins, viola, and cello.
2. Composition for such an ensemble.

**Symphony:** Large-scale instrumental composition for orchestra, containing several movements. The Viennese classical symphony usually had four movements.

**Syncopation:** Displacement of the expected accent from a strong beat to a weak beat, and vice versa.

**Theme and Variations:** Musical form in which a theme is introduced and then treated to a series of variations on some aspect of that theme.

**Tonic:** First note of the scale; main key of a composition or musical section.

**Transition (or bridge):** Musical passage linking two sections.

**Triad:** Chord consisting of three notes: the root, the third, and the fifth, e.g.: C-E-G, the triad of C major.

**Trio:**

1. Ensemble of three instruments.
2. Composition for three instruments.
3. Type of minuet, frequently rustic in nature and paired with a minuet to form a movement in a Classical Era symphony.

**Triplet:** Three notes occurring in the space of one beat.

**Tutti:** Whole orchestra plays together.

**Voice:** A pitch or register, commonly used to refer to the four melodic pitches: soprano, alto, tenor, and bass.
Biographical Notes

Brentano, Antonie (1780–1869). Wife of Franz Brentano. Antonie was the “immortal beloved,” the great love of Beethoven’s life.

Beethoven, Caspar Anton Carl (1774–1815). Beethoven’s brother, who married Johanna Reiss. Beethoven would later claim custody of their son Karl.

Beethoven, Johann (1740?–’92). Beethoven’s father, musician and teacher.

Beethoven, Maria Magdalena (1746–’87). Beethoven’s mother.

Beethoven, Nikolaus Johann (1776–1848). Beethoven’s brother; apothecary.


Maezel, J.N. (1772–1838). Inventor of the metronome and other mechanical instruments. The battle symphony (“Wellington’s Victory”) was his idea.

Neefe, Christian (1748–’98). Composer who introduced Beethoven to the works of Johann Sebastian Bach.

Razoumovsky, Prince Andrei (1752–1836). Patron and friend of Beethoven. Razoumovsky was the Russian ambassador in Vienna and one of the wealthiest and most brilliant men in Europe.

Ries, Ferdinand (1784–1838). Pianist and composer. Ries was a student of Beethoven and later his friend. One of Beethoven’s earliest biographers.

Rudolph, Archduke of Austria (1788–1832). Son of Leopold II. Rudolph was a student of Beethoven and one of the three donors of Beethoven’s annuity.

Schindler, Anton (1795–1864). Violinist and conductor. Schindler was a devoted friend of Beethoven and an early biographer.

Bibliography

General Musical Interest

II. The Classical Era


III. Beethoven Biographies

The Symphonies of Beethoven
Part II
Professor Robert Greenberg
Robert Greenberg, Ph.D.
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Robert Greenberg has composed over 40 works for a wide variety of instrumental and vocal ensembles. Recent performances of Greenberg’s work have taken place in New York, San Francisco, Los Angeles, Chicago, England, Ireland, Italy, Greece, and The Netherlands, where his “Child’s Play” for String Quartet was performed at the Concertgebouw of Amsterdam in 1993.

Dr. Greenberg holds degrees from Princeton University and the University of California at Berkeley, where he received a Ph.D. in music composition in 1984. His principal teachers were Edward Cone, Claudio Spies, Andrew Imbrie, and Olly Wilson. His awards include three Nicola De Lorenzo Prizes in composition, three Meet the Composer grants, and commissions from the Koussevitzky Foundation of the Library of Congress, the Alexander String Quartet, XTET, and the Dancer’s Stage Ballet Company.

He is on the faculty of the San Francisco Conservatory of Music, where he is chair of the Department of Music History and Literature and director of curriculum of the Adult Extension Division. He is creator, host, and lecturer for the San Francisco Symphony’s “Discovery Series.”

He has taught and lectured extensively across North America and Europe, speaking to such corporations and musical institutions as the Van Cliburn Foundation, Arthur Andersen, Bechtel Investments, the Shaklee Corporation, the University of California/Haas School of Business Executive Seminar, the Association of California Symphony Orchestras, the Texas Association of Symphony Orchestras, and the Commonwealth Club of San Francisco.

His work as a teacher and lecturer has been profiled in the Wall Street Journal, Inc., magazine, and the San Francisco Chronicle. He is an artistic co-director and board member of COMPOSERS INC. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.

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Table of Contents

The Symphonies of Beethoven
Part II

Professor Biography ........................................................................................................................................... i
Course Scope ................................................................................................................................................... 1
Lectures 9–12 Symphony No. 3—The “New Path”—
Heroism & Self-Expression, I-IV ................................. 4
WordScore Guide™ Symphony No. 3 in E Flat Major (“Eroica”),
Op.55......................................................................................................................................................... 12
Lectures 13–16 Symphony No. 4—Consolidation of the New
Aesthetic, I-IV................................................................. 38
WordScore Guide™ Symphony No. 4 in B Flat Major,
Op. 60........................................................................................................................................................ 44
Timeline ....................................................................................................................................................... 68
Glossary ......................................................................................................................................................... 70
Biographical Notes ..................................................................................................................................... 75
Bibliography ............................................................................................................................................... 76
The Symphonies of Beethoven

Scope:

There can be few people who have not heard Beethoven’s name, the famous first four notes of his fifth symphony, or the first strains of his “Ode to Joy.” Beethoven is one of the most revered composers in the history of Western music.

Why? He possessed a unique gift for communication. He radiated an absolute directness that makes his music totally accessible. The sheer emotional power of his music is readily understood. His revolutionary compositional ideas are not hard to appreciate.

Beethoven is widely recognized as one of the greatest of all symphonists—the composer who ripped apart the regimented formulas of classical symphonic style. His nine symphonies are the cornerstone of orchestral literature. The revolution that they represent influenced composers for the next hundred years and more. It was a revolution on every level: harmonic, melodic, rhythmic, formal, dramatic, self-expressive, and emotional. Beethoven led the charge to a totally new era. He booted out the restraint of 18th-century classicism and ushered in romantic self-expression. His symphonic offspring were the first statesmen of this new, musical democracy.

Beethoven’s artistic progress is historically measured in three periods:

1. 1792–1802: Viennese period: This period is marked by his innovative treatment of classical style conventions. It includes the composition of Symphony Nos. 1 and 2.

2. 1803–’15: Heroic period: This period is marked by truly revolutionary breaks with classical style. It sees the composition of Symphonies Nos. 3, 4, 5, 6, 7 and 8.

3. 1820–’26: Late period: This period is dominated by the most revolutionary and influential composition of Beethoven’s entire career: the Ninth Symphony. Here Beethoven fuses all art forms into one monumental work and heralds a new era of unfettered musical expression.

Over the course of these 32 lectures on the history and analysis of Beethoven’s nine symphonies, we see how the composer revolutionized the classical concept of musical composition in his approach to form, rhythm, harmony, melody, drama, and self-expression. No one believed more fervently than did Beethoven that rules exist to be broken.

Lectures One through Four, entitled “Beethoven and the Heroic Style,” introduce Beethoven the man and his musical development up to 1808. In order to put his musical achievements into perspective, we look at Beethoven’s early life, his physical and spiritual development, and the historical circumstances and the prevailing musical style that influenced his development. We learn the basic
The tenets of the classical style and how Beethoven stretched those rules in his first two symphonies. We start to understand Beethoven as a man of his time, a man shaped by his emotional demons and physical ailments.

Lectures Five and Six, entitled “Symphony No. 1: Beethoven as Classicist, Tradition and Innovation” examine how Beethoven pushes the envelope in his very first symphony.

The next two lectures are entitled “Symphony No. 2: Beethoven at the Edge.” Symphony No. 2 has an extraordinary expressive and compositional range that puts it at the outer edge of the classical style even as it approached Beethoven’s new heroic aesthetic, which was fully realized in Symphony No. 3 of 1803. In 1796 Beethoven began to suffer a hearing loss. By 1802 it was apparent to him that his hearing disability was permanent. He expressed his terror in the Heiligenstadt Testament. Beethoven’s hearing loss may be seen as the catalyst of the new compositional path upon which he then embarked, beginning with his second symphony. His physical and emotional struggle with his hearing disability broadened his character and reached into his compositional creativity.

Lectures Nine through Twelve, entitled “Symphony No. 3: The “New Path”—Heroism and Self-Expression,” discuss Symphony No. 3 (“Eroica”), which marked Beethoven’s coming of age. Upon it he built the whole of his subsequent output. It is the key work in Beethoven’s musical revolution, a revolution precipitated by the crisis of his hearing problem. It is a metaphor for the eternal struggle of the hero against adversity, a struggle with which Beethoven personally identified.

Lectures Thirteen through Sixteen, entitled “Symphony No. 4: Consolidation of the New Aesthetic,” discuss the chronology of Beethoven’s Fourth, Fifth and Sixth symphonies and analyze the Fourth. This new aesthetic is seen as a modest but not major return to a more classical structure. Its traditional framework is filled with iconoclastic rhythms and harmonies that clearly mark it as a product of the composer’s post-“Eroica” period.

Lectures Seventeen through Nineteen, entitled “Symphony No. 5: The Expressive Ideal Fully Formed,” analyze the iconoclastic Fifth Symphony and explain how it crystallizes Beethoven’s mature compositional innovations. He subjects form to context. He establishes motivic development as a fundamental of his art. He introduces the concept of drama into the formal layout of movements. He introduces the concept of rhythm as a narrative element and he decrees that music must, above all, be self-expression.

Lectures Twenty through Twenty-two, entitled “Symphony No. 6: The Symphony as Program,” examine Beethoven’s Sixth Symphony and its relationship to his love of nature. In this symphony, Beethoven elevates program music to a genre of substance.

Lectures Twenty-three and Twenty-four, entitled “Symphony No. 7: The Symphony as Dance,” analyze Beethoven’s kinetic and dance-inspired Seventh Symphony with references to major events of the period. He broke of his affair
with his “immortal beloved” in 1812, with all the grief that that entailed. His hearing also took a precipitous downturn. Yet, and perhaps because of these personal disasters, he was able to write the exuberant Seventh Symphony. Moreover, this period saw a revival of Beethoven’s fame and fortune. It was precipitated by the (unmerited) popularity of his battle symphony, “Wellington’s Victory.” This work was inspired by Wellington’s defeat of Napoleon in Spain and premiered at the same concert as Beethoven’s Seventh Symphony.

Lectures Twenty-five through Twenty-seven, entitled “Symphony No. 8: Homage to Classicism,” analyze Beethoven’s Eighth Symphony. We learn the answer to an age-old riddle: his “immortal beloved” was Antonie Brentano. We see how he was beside himself with grief and despair as a result of breaking off this affair. Yet he composed his exuberant battle symphony, “Wellington’s Victory,” and the Seventh Symphony, which brought him a temporary revival of public popularity in 1814. The Eighth symphony, full of raucous humor and brilliant wit, was born amidst these events and premiered in February 1814.

Lectures Twenty-eight through Thirty-two, entitled “Symphony No. 9: The Symphony as the World,” analyze the Ninth Symphony and discuss the years surrounding the Ninth Symphony’s genesis. We learn about Beethoven’s fall from public favor in 1815; the loss of his most loyal patrons; his worsening hearing loss; his disastrous possessiveness toward his nephew Karl; the years of litigation to claim custody of Karl (1815–’20); his consequent emotional decline; and finally his rebirth with the composition of his late period works (1820–’26). We see how the Ninth Symphony obliterated time-honored distinctions in its conception as a Gesamtkunstwerk, a work that embraces all art forms, including literature, song, and drama. By its example, the ninth decreed that context dictates genre as well as form and that the expressive needs of the composer must take precedence over any and all musical conventions.
Scope:

Lectures Nine through Twelve focus on Symphony No. 3, known as the “Eroica” Symphony. This is the key work in Beethoven’s compositional revolution, which was brought about by the psychological crisis of 1802 when the composer realized that he was going deaf. Beethoven’s struggle to come to terms with his disability seems to have raised him to a new level of creativity. His personal crisis served as a catalyst for the “new path” that he would forge in his development as a composer. Symphony No. 3 parallels Beethoven’s own life in its heroic battle with and ultimate triumph over adversity. The symphony’s historical debt to Napoleon Bonaparte and the myth of Prometheus is discussed before we proceed to an in-depth analysis of the symphony.

Outline

I. Introduction.
   A. Beethoven composed the bulk of his third symphony in 1803.
   B. The third symphony is the key work in Beethoven’s musical revolution, a revolution brought about by the crisis that was precipitated by his seemingly incurable hearing problem.
   C. Gestation of Symphony No. 3: what we know and do not know.
      1. We know that Beethoven had ambivalent feelings about Napoleon.
      2. We know that in 1803 Beethoven was considering a move to Paris and felt that by entitling his third symphony “Bonaparte” he could ease his way into Parisian musical society.
      3. We know that Beethoven revoked the dedication and chose to remain in Vienna.
      4. We suspect that the image of Napoleon was used by Beethoven as part of his inspiration in writing a symphony about a heroic/mythic character battling adversity and emerging triumphant.
      5. More important than Napoleon was the image of the mythic hero, Prometheus, a symbol of resistance against arbitrary authority and, by extension, of the plight of the unappreciated artist.
         a. Beethoven’s ballet “The Creatures of Prometheus” was composed in 1801.
         b. The dramatic and symbolic elements of Beethoven’s “Prometheus” ballet—struggle, death, rebirth and apotheosis—become the essential dramatic elements of the third symphony.
      6. Most important was Beethoven’s personal identification with the image of the hero struggling against adversity.
II. Symphony No. 3 in E Flat Major, Op. 55, movement 1, sonata-allegro form: analysis with reference to the WordScore Guide™ and musical examples.

A. Introduction.

Two riveting E flat major chords establish the tonic key and a royal, macho mood.

B. Theme 1 is a theme of great complexity and expressive breadth that represents the heroic image. The subsequent themes in this movement all grow out of one or another of the aspects of theme 1, which is composed of two basic elements: phrases a and b.

1. Phrase a consists of two contrasting elements:
   a. A triadic opening. (A triad is the fundamental three-note harmony that establishes a key.)
   b. A descending step motive. (A motive is a short group of notes that may, or may not, be part of a larger theme.) The descent adds a dissonance, suggestive of darker emotions.

2. Phrase a¹ develops the triadic element of phrase a. Beethoven has already begun to develop his theme in the exposition using the technique of sequence. A sequence is the repetition of a motive at different pitch levels.

3. Phrase b is a development of the triadic element of phrase a, now rhythmically altered by a hemiola. A hemiola is a pattern of new accents that momentarily seems to change the existing meter, frequently from triple to duple meter. It creates rhythmic ambiguity thereby serving to heighten tension and increase momentum. Hemiolas were a real challenge to 18th-century musicians, who were used to the much simpler rhythms of Classical Era style. They play a major role in Beethoven’s heroic compositional style.

4. Phrase a² is triumphant and magnificent.

5. All the themes of movement 1 and its development grow out of three aspects of theme 1:
   a. The triadic element.
   b. The descending steps.
   c. The hemiola.

C. Theme 2 is in two parts.

1. Part 1 is gentle and lyrical and based on the descending step motive of theme 1, which it develops through a series of ever-widening intervals. It appears directly out of the end of theme 1 without any intervening bridge passage.

2. Part 2 is a gentle, rising melody, itself an inversion of the descending step motive of theme 1.

D. Theme 3 is a tender, harmonically conceived theme grown from the triadic opening of theme 1. Beethoven is breaking the classical mold with his introduction of more than two main themes. This movement alone is as long as some Classical Era symphonies in their entirety.
E. The cadence theme (theme 4) is triumphant and heroic. It too has grown from the triadic opening of theme 1. It is in five parts.

1. Part 1 is a martial-like triadic theme marked by syncopations. (Syncopation is the disruption of the existing rhythm by accents that appear where they are not expected.)
2. Part 2 is a rising sequence in the strings, marked by a hemiola.
3. Part 3 is an attempt to “right” the rhythm with a three-note step descent. It does not work, and the music breaks down into a series of two-chord descending units that fragment further into a single chord.
4. Part 4 is a rising triadic motive from theme 1.
5. Part 5 is a brief, mysterious version of the theme 1 opening.
6. This cadence is not typical of its kind. It is almost developmental. Far from providing a satisfying conclusion to the exposition, it brings harmonic dissonance and rhythmic disruption into play.

F. The transition passage (theme 5) that appears between theme 2 and theme 3 behaves harmonically like the modulating bridge that should have (according to Classical Era rules) but did not occur between themes 1 and 2. It is characterized by descending motives with a “hoofbeat” rhythm.

G. The entire exposition section is revolutionary in its length and its disregard for established classical rules of musical form, harmony, and rhythm. Nothing like it had been done before and very little like it has been done since.

H. The development section is in 12 parts.

1. This is the romantic core of the movement. The development can be seen as a struggle against the self, a spiritual struggle contained within the soul of the hero.

2. The gut-wrenching climax of this struggle comes in part 7 of the development section. This is brutal music, full of dissonance and modal and rhythmic ambiguity. By stretching a nine-measure progression to 36 measures that repeat the most dissonant harmonies available to him without resolving them, and by using hemiolas, Beethoven manages to obliterate our sense of tonic, beat, and meter. A contemporary audience, accustomed to dissonance on a daily basis, may not appreciate its brutality, but the symphony’s 18th-century audience would have found it shocking and deeply disturbing.

3. Parts 1–6 constitute a long and varied buildup to the trauma that is part 7.
   a. Part 1 extends the brief, mysterious version of theme 1 heard at the end of the exposition.
   b. Part 2 brings back theme 2.
   c. Part 3 introduces a minor-mode sequence of the theme 1 opening accompanied by shivering strings.
d. Part 4 juxtaposes the theme 1 sequence rising in the bass with the “hoofbeat” motives galloping above it.
e. Part 5 quietly brings back theme 2, part 1.
f. Part 6 is the beginning of a dramatic fugue, based on the “hoofbeat” rhythm of part 4. It is brutally cut off by part 7, the development part from hell described above.

4. Part 8 (theme 6) is a new-sounding theme of pain and remembrance. In actuality it is a counterpoint to the triadic element of theme 1. (It is harmonically related to the triadic element of theme 1.)

5. Parts 9–12 leave the struggle behind as the recapitulation approaches. A distant horn presages the opening of theme 1. 

I. Recapitulation.
1. The dissonant C sharp of the descending step motive of theme 1 now resolves to a C natural, instantly relieving the theme of the dark tint it exhibited in the exposition.
2. Theme 1 proceeds without the rhythmically ambiguous phrase b.
3. The remainder of the recapitulation proceeds according to the regular classical format with the reappearance of themes 2 and 3 and the cadence material parts 1–5.

J. The coda is in eight parts. It is a development of the development section. Darkness is banished and triumph reigns supreme.
1. In part 1 the triadic opening of theme 1 is heard three times in three subsequent keys, the keys outlining the descending step motive E flat–D flat–C. To Beethoven’s contemporary audience this is an outlandishly crude harmonic sequence. Its purpose is to tie together the dissonant C sharp (D flat) of theme 1 in the exposition with the C natural of theme 1 in the recapitulation.
2. In part 2 the theme 1 sequence is accompanied by a melody derived from the fugue subject (part 6 of the development).
3. In part 3 the “new theme” from the development reappears for a necessary thematic recapitulation.
4. Part 4 focuses on the melody derived from the fugue subject.
5. Parts 5–7 focus on returns of themes 1 and 2.
6. In Part 8 a series of syncopated chords create one last hemiola. Three detached E flat major tonic chords end the movement as it began.

K. Conclusion: this movement is a metaphor for Beethoven’s progression to self-awareness and control of his own destiny.

III. Beethoven’s compositional innovations are:
A. Music must be a vehicle for self-expression. It is not a decorative art. It is not just for the cognoscenti or even the middle class.
B. Classical forms can and should be adapted to fit the particular context of the composition.
C. Motivic development is a basic compositional technique.
D. Rhythm and rhythmic manipulation is raised to a level of thematic and developmental importance.
E. Movements form a dramatic progression, as acts in a play.

IV. Movement 2 (Marche funèbre).
A. For whom does this funeral march toll?
   1. For Napoleon? This is unlikely because Beethoven wrote movement 2 before he fell out with Napoleon.
   2. Because of the rumored death of Lord Nelson? This idea, propounded 49 years after the piece was written, is also unlikely.
   3. For the war dead? Again an unlikely idea since the Napoleonic wars had not really begun in earnest at this point.
   4. Does the overall dramatic progression of the movements of the “Eroica” describe:
      a. Beethoven’s own life and struggles?
      b. A universal depiction of life, struggle, and apotheosis?
   5. Specifics aside, the Marche funèbre addresses itself generally to the subjects of heroism, sacrifice, and mourning.
B. Funeral march theme.
   1. The movement begins without an introduction.
   2. The theme consists of two phrases. Phrase a is a dismal and deeply pained theme in C minor. Phrase b is a broad, lyrical and brighter melody in E flat major.
   3. The drum roll typical of a funeral march is supplied by the contrabasses. Beethoven did not have the requisite snare drum available. Moreover, he needed a specific pitch, something the snare drum would not have provided.
   4. The theme, and the movement in general, owes a debt to French Republican band models.
      Musical example: François Gossec’s Marche lugubre.
C. Analysis of the movement in five large parts.
   1. Part 1 introduces the two-phrase funeral theme, played twice.
   2. Part 2 introduces the contrasting “Redemption” theme.
   3. Part 3:
      a. The dismal funeral theme returns.
      b. A dramatic fugue develops. Its subject is based on the funeral theme’s Phrase b. This use of a baroque form gives the movement an unexpected twist.
      c. The fugue’s polyphony solidifies into a series of dissonant chords and the funeral theme returns for highly dramatic treatment evoking a terrifying vision of the final judgment.
   4. Part 4 is a recapitulation of the funeral theme. It ends with a deceptive cadence that unexpectedly redirects the music to A flat major!
5. Part 5 is a five-part coda that brings back the “Redemption” theme, before a final anguished, fragmented version of the funeral march.

V. Movement 3, scherzo.
A. The scherzo offers a stunning contrast with the preceding funeral march.
B. Scherzo 1: allegro vivace.
   1. Chattering introductory music precedes the main theme.
   2. The scherzo theme (phrase a) itself is a charming, quirky tune heard initially in the oboe. It seems to be searching for a home (tonic) key.
   3. A celebratory arrival of the theme in E flat major is followed by an exuberant, syncopated E flat major arpeggio (phrase b) derived from theme 1, movement 1.
   4. Scherzo 1 is repeated.
C. Trio.
   1. This is initially scored for three horns and accompanimental strings (phrase c).
   2. Phrase d introduces a simple, almost rustic “long-short” rhythm.
   3. This rustic phrase is repeated.
D. Scherzo 2.
   1. This is similar to scherzo 1, until
   2. The E flat major arpeggio returns and then appears in a surprising and exhilarating duple meter. Again, we see how Beethoven uses rhythm to create a great narrative development.
   3. The coda is a brief and explosive conclusion.

VI. Movement 4, quasi-variations.
A. The fourth movement has been controversial since the premiere of the symphony. Its comic, often slapstick character has, for many, made it an inappropriate conclusion for this otherwise heroic symphony.
B. Introduction.
   1. Blaring, dramatic opening appears to signal an event of great importance.
   2. Instead, a silly, mousy little tune emerges.
   3. This theme (in the strings) indulges in a strange and comic dialogue with the rest of the orchestra.
   4. The theme appears twice more. Despite its cuteness, this theme does not sound substantial enough to carry the movement, which, as of yet, has not “gotten off the ground.”
C. Master theme (the truth is revealed).
   1. The theme of the introduction reveals itself to be the bass line for an infinitely more interesting theme that now makes its appearance.
   2. Beethoven’s game plan for the remainder of the movement:
      a. The master theme returns periodically, each time varied.
b. The bass theme (introduction theme) continues to assert itself on the movement, only to be humorously brushed aside by the various returns of the master theme.
c. The bass theme initiates what at first appears to be a substantial fugue.
d. This fugue is obliterated by the master theme.
e. The bass theme returns in the low strings for a march section.
f. Again the master theme returns to deflate the intentions of the bass theme.
g. Ultimately reconciled, the master theme and the bass theme appear together in a double fugue (a fugue with two subjects and one of the most complex of all baroque forms).
h. The master theme returns in a third and fourth variation.
i. The movement ends with a six-part coda that brings back the grand, fanfarish introduction to the movement in part 4. Now it leads to a thrilling conclusion in which the E flat major chords from movement 1 appear in extended form.

VII. Conclusion.

Symphony No. 3 marks Beethoven’s coming of age. Upon it he built the whole of his subsequent output.

A conversation between Christian Kuffner, a poet, and Beethoven:
Kuffner: “Tell me, frankly, which is your favourite among your symphonies?”

Beethoven: “Eh! Eh! the ‘Eroica.’”

(Summer, 1817)
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MOVEMENT I Sonata-Allegro form
“Allegro con brio (♩ = 60)” triple meter (3/4)

Exposition
“Introduction”
More like a harmonic “prologue,”
two riveting tonic
Eb Major chords
establish both tonic
Eb and a powerfully
macho mood

<table>
<thead>
<tr>
<th>Theme I</th>
</tr>
</thead>
<tbody>
<tr>
<td>A theme of stunning motivic, harmonic and</td>
</tr>
<tr>
<td>rhythmic complexity and expressive breadth</td>
</tr>
</tbody>
</table>

| Phrase a: |
| A theme of lyric majesty emerges, |
| consisting of 2 essential motivic ideas — a |
| broad, triadic (Eb Major) opening followed |
| by an incredible and “dissonant” chromatic |
| step descent from Eb – D – C♯ |

| Note: |
| Descent to C♯ (and subsequent upwards resolution |
| to “D”) momentarily darkens the harmony and adds a |
| huge degree of emotional complexity (a dark side) to |
| our hero |

| Note also: |
| Initial appearance of this broad, lyric theme in |
| orchestral cellos immediately establishes a rich |
| masculine persona |

Phrase b: The triadic element of the theme, isolated and extended in phrase a', is now further developed; it is inverted and elongated:

To this falling motive a new element is added: rhythmic disruption via hemiola:

| Note: |
| Hemiola also creates a march meter (duplex) |
| in this otherwise triple meter movement! |
will sire all the other themes in the movement. As a result, the other themes are not so much “contrasts” as they are different facets of the same rich personality: Theme 1.

Phrase a: Once the key of Eb Major has been reattained, Beethoven immediately begins extending/developing various aspects of the theme; this phrase sees the triadic element of the theme isolated and sequenced upwards:

\[ \text{Ex. } a^1 \]

Phrase a: Triumphant and magnificent, the heroic theme celebrates, via the triadic element, the reattainment of the downbeat and with it, rhythmic stability.

\[ a^2 \]

\[ ff \]

Note: There is no step descent and no “C♯”-like dissonance here to “cloud” this victorious music.
**Theme 2:** Spawned from the step descent of Theme 1

Part 1: Gentle, lyric theme appears directly out of the end of *Theme 1*, without any intervening bridge passage; the theme consists of a series of light-as-a-feather 3-note descents derived from the step descent of *Theme 1*:

![Musical notation](image)

Note: Each subsequent statement of the motive marks an intervallic expansion (development) over the previous version of the motive.

*bb Major*

**Transitional Passage**

Believes like the modulating bridge we never heard!

Part 1: Stirring descending "hoofbeat" motives lead the transitional charge

Part 2: Rolling sweeping strings lead to a unison descent (now spanning over 2 octaves!)

**103**

The momentarily quiet, gentle respite is over; staccato, stepwise strings initiate a rapidly developing transition

**109**

**Cadence Material**

Part 1: Cadence Theme; spawned from the triadic element of *Theme 1*, triumphant, heroic, triadic theme has, despite the triple meter, a distinctly martial/march-like character:

![Musical notation](image)

*bb Major*

Note: the syncopations — they will soon be the downfall of this strutting, macho music!
Part 2: The vigorous orchestral descent (itself an outgrowth of the Theme 1 step descent) is inverted to create a gentle, rising melody:

Music quickly becomes dramatic and animated

B♭ Major

Theme 3
Spawned from the triadic/harmonic element of Theme 1. Tender, harmonically conceived theme made up of repeated, triadically ascending harmonies:

The groups of 3 repeated chords gives way to groups of 2!

B♭ Major

Part 2: Fiery strings play a rising sequence; note the hemiola: the rhythm is being significantly disrupted!

Part 3: The music tries to "right" itself with a 3-note step descent

It doesn't work! The music breaks down into a series of 2-chord descending units

4x total

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(Cadence Material, cont.)

Yikes! The 2-chord units break down into a single chord, heard in hemiola:
\[ 1 \ 2 \ 1 \ 2 \ 1 \ 2 \ 1 \ 2 \ 1 \ 2 \ 1 \ 2 \ 1 \ 2 \ 1 \ 2 \ \]
\[ \text{C} \]
\[ sf \ p \rightarrow \text{ff} \]
\[ f \]

Part 4: Rising, triadic motive from Theme 1 saves the day!

Falling arpeggios (triads) of 3 notes each (Theme 1)

3x total

Pedal “Bb”

Development

An earthshaking, violently dramatic and moving development, filled with a level of contrast and pathos, the likes of which had never been heard (yet conceived!) to its time

Part 1: The brief, mysterious version of Theme 1 heard at the end of the Exposition is here extended, dissipating the energy and Bb Major mood of the Exposition

\[ \text{pp} \]

Part 2: Theme 2, Part 1 returns, quietly and lightly scored

“delicately”

C Major

\[ p \]

(Note, this isn’t so bad! This is kind of nice!)

Part 5: Theme 2, Part 1 returns quietly, giving us a chance to catch our breaths and reorient ourselves before the next ondaugh

A\textsuperscript{b} Major

\[ p \]

Part 6: Fugue

A dramatic, minor-tinged fugue begins, its subject based on the “hoofbeat” rhythm \( \text{\textsuperscript{4}} \text{\textsuperscript{4}} \text{\textsuperscript{4}} \text{\textsuperscript{4}} \) of Part 4; HOWEVER, just as the fugue is getting “off the ground” …

\[ p \]

\[ \text{cres.} \]
Huge, tutti, dissonant A⁷ chords (vi⁷ of Bb) heard over the pedal “Bb³”; They are a grim equivalent to the opening two Eb chords

Part 5: Brief, mysterious version of Theme 1 opening

Bb Major

Part 3: Theme 1 Uh-oh, suddenly but quietly (and very ominously), a minor-mode sequence of the Theme 1 opening appears, accompanied by shivering tremolos in the strings

Part 4: The action and drama explode! The Theme 1 sequence

continues to rise in the bass even as stirring, descending “hoofbeat” motives gallop above.

Part 7: Development, part from hell! The fugue — a dark enough bit of music in its own right — is brutally cut off by this genuinely brutal music! This incredible passage — filled with dissonance, modal ambiguity and rhythmic ambiguity (hemiola!) — represents the abyss and forms the dramatic core of the movement

A series of crisp repeated chords acts like a lifeline in a stormy sea; meter and tonality are re-established and we wait to see what, if anything, has survived the onslaught!
Part 8: "New Theme"
A bittersweet song of pain and remembrance, scored for oboe and cello, represents well the blasted emotional landscape:

This ostensibly "new theme" is in actuality a counterpoint to the **triadic element** of Theme 1:

Recapitulation

Introduction
Two magnificent, triumphant Bb7 chords (V of Eb) explode from the orchestra; the hero is back and would seem to have survived the **Development** intact!

Theme 1
Lyric, majestic theme begins as it did in the **Exposition** but diverges soon enough — the dissonant chromatic step descent now continues downward to C#, instantly dispelling the darkness and tension that characterized the C# in the **Exposition**
Part 10:
"New Theme"
Bittersweet, melancholy theme returns
clarinet/ flute/ violin/cello
Eb minor Gb Major
modulatory
p

Part 11:
Polyphonic sequence on Theme 1
triadic element

Part 12:
Disembodied harmonies and a single, upwards triad are all that remain; the music quiets

Quiet string tremolos

Note: Distant horn anticipates the entrance of Theme 1 in the Recapitulation

408
The downward move to the G results in a key change, which in turn provides Beethoven with the opportunity to create an extended, modulatory phrase within the thematic recapitulation!

"dolce"
horn/winds

triumphant and magnificent version of Theme 1

(Note: The rhythmically troubled, hemiola-filled phrase B does not appear in the recapitulation of Theme 1)

F Major modulatory

Gb Major
Theme 2
Spawned from the step descent of Theme 1

Part 1: Gentle, lyric theme grows directly out of the end of Theme 1, consists of a series of 3-note descents

Eb Major

\[ p \]

Part 2: Inverts the vigorous orchestral unison to create a gentle, rising, step-wise melody

Eb Major

\[ ff \]

\[ p \]

Theme 3
Spawned from the triadic/harmonic element of Theme 1

Tender theme made up of repeated, triadically ascending harmonies

Eb Major

\[ p \]

Groups of 3 repeated chords gives way to groups of 2:

\[ \text{| } , | , |, |, |, |, |, | \text{exc. } \]

Strings initiate an energetic transition

Cresc. 

It doesn’t work! The music breaks down into a series of 2-chord descending units

4x total

F#\[ p \]

Yikes! The 2-chord units break down into single chords, heard in hemiola

Part 4: Rising triadic motive from Theme 1

\[ p \]

\[ ff \]
Transitional Passage
Part 1: Stirring, descending "hoofbeat" motives  
Part 2: Roiling, sweeping scales  
Part 3: Vigorous orchestral unison descent

\[ \text{modulatory} \to f \to ff \]

Cadence Material
Part 1: Cadence Theme
Spawned from the triadic element of Theme 1; triumphant, heroic, triadic theme; note syncopations

\[ E\flat \text{ Major} \to f \to ff \]

Part 2: Fiery strings play a rising sequence marked by hemiola

Part 3: The music tries to "right" itself with a 3-note step descent

Three falling arpeggios (triads) of 3 notes each

\[ f \to ff \]

Huge, tutti, dissonant D\# (vi\# of E\flat) chords heard over pedal "E\flat"; equivalent to the movement opening 2 chords

Part 5: Very brief, mysterious version of Theme 1 opening

\[ \text{Pedal } "E\flat" \to \text{fff} \to p \]
Coda
A development of the Development; darkness is banished and triumph reigns victorious

Part 1: Theme 1
Incredible and shocking downward sequence of Theme 1 triadic opening moves through the following keys: Eb Major, Db Major, C Major; Beethoven has “harmonized” a step descent of Eb – Db – C! This striking and, to his contemporary audience, outlandishly crude harmonic sequence ties together the dissonant “C#” (“Db”) of Theme 1 in the Exposition with the C of Theme 1 in the Recapitulation.

Alarming dynamic shifts accentuate the impact of the alarming harmonic shifts:

\[
\begin{array}{ccc}
\text{Eb Major} & \text{Db Major} & \text{C Major} \\
p & pp & f & p & ff & p
\end{array}
\]

Part 4: Light, airy, fugue-subject derived accompaniment moves to the forefront; heard in a sequence

\[
p \quad pp \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \ quartet
Part 2: **Theme I** sequence in 2nd violins is accompanied by a light and airy melody derived from the fugue subject:

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Part 3: "New Theme" from the Development reappears for what is a necessary thematic "recapitulation."

- Winds/low strings
- f minor modulatory
- \( p \)

Part 6: **Theme I** in the horns as a now rising, prancing version of the "hoofbeat" motive would seem to describe victorious cavalry in parade:

- \( \text{E}_b \) Major
- \( p \)

Like a growing, cheering crowd, more and more instruments join the parade; the texture thickens as intensity and excitement grow!

**Note:** Celebratory fanfares in trumpets and timpani, which eventually move to all the brass.

- Cresc. \( \ldots \ldots \ldots \quad \text{ff} \)

Series of hampering \( Bb7 \) chords

Three detached \( \text{E}_b \) Major tonic chords end the movement as it began.

\( \text{ff} \quad \text{ff} \)
MOVEMENT II

“March funebre. Adagio assai (\( \dot{\text{d}} = 80 \))” duple meter (2/4)

Part One

Funeral March
A dismal and deeply pained theme set in the “tragic” key of C minor

Note: Somber “drum roles” — — are supplied by the contrabasses

Funeral March resumes

1st violins

Lyric phrase

winds

1st violins

Eb Major

modulatory

“Drum roll” motive in strings

Part Two

Redemption Theme
Upward reaching melody, accompanied by gentle triplets, suggests a ray of light amid the despairing, gloomy darkness

Note: Low strings play an accompaniment pattern derived from the “drum roll” motive:

Almost victorious sounding tremolo chord

G Major

new accomp.
Broad, lyric melody initially promises consolation and hope:

The promising phrase quickly lapses back to the tragic via a deeply moving and clearly operatic "recitative" for cellos (the masculine voice of the "hero")

**Funeral March**

Brief cadential passage alternates pained melodic phrases (\(p\))

\[ \begin{align*}
& \text{with} \\
& \text{tolling, dotted rhythm fanfares (} \text{f} \text{)} \\
& \text{c minor}
\end{align*} \]

**Redemption Theme**

Theme quietly resumes. Ultimately building up to ...

Has the darkness been conquered?

No, it has not!

Octave strings slowly descend, outlining the Neapolitan (\(b\)II) of c minor; "B's" darkness falls across the music almost instantly!

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Part Three

**Funeral March**

Dismal and pained

viols, "sotto voce"

\[ \text{c minor} \]

\[ \text{f} \]

Fugue: Suddenly and starkly, this dramatic fugue bursts forth; the subject is based on an inversion of the broad, lyric \( E \) of the **Funeral March**.

Note: Ringing, slow-moving counter-subject gives the impression of tolling, funeral bells

The fugue builds in intensity, with rapid, staccato scales sounding like "raindrops falling on the cortège." (Hopkins)

Part Four

**Funeral March**

Dismal, plodding and pained

oboe/clarinet

\[ \text{c minor} \]

\[ \text{p} \]

Broad, lyric melody initially promises consolation

violas

\[ \text{Eb Major} \]

\[ \text{p} \]

Note: Heavy syncopated accompanimental figure imbues this passage with a plodding, shuffling, distraught weight.

"Drum roll" motive in strings destroys the hope of the opening and darkens the passage

\[ \text{c minor} \]

Part Five: Coda

Extraordinary and beautiful; we are momentarily transported to a gentle twilight world before the inevitable return to earth and the reality of death

Part 1: Starts with clocklike "ticking" in the strings

\[ \text{Ab Major} \]

\[ \text{f} \ldots \text{p} \]

**Redemption Theme**

Modulates back to \( c \) minor via Neapolitan (I\( \text{D} \))

Beatific, almost childlike variant of the theme is at once wistful and filled with sadness and melancholy
The polyphony solidifies into a series of vicious and dissonant C#67 chords.

Funeral March Brief version left hanging on a pathetic and forlorn “Ab”

Stunning, melodramatic attack on the Neapolitan of g minor

Stark, massive fanfares in brass strike like a terrifying vision of final judgment

(The “Ab” eventually falls to “G,” the V of c minor)

Tragic cello recitative, heard among “drum roll” motives brings a return to ...

Codetta Essentially as in Part One until ...

The deceptive cadence suddenly and unexpectedly redirects the music to A\textsuperscript{b} Major!

Part 2: The Redemption Theme variant breaks apart

Part 3: Funeral March Anguished, fragmented version demonstrates well the pained eloquence of silence
MOVEMENT III

"Scherzo. Allegro vivace (♩ = 116)" triple meter (3/4)

Scherzo

Introduction
The introduction sets a playful, elfin mood with 6 measures of quiet staccato "chattering" in the strings

Scherzo Theme
The theme itself is a frisky, quirky tune which opens with "B♭" repeated seven times:

2x total oboe

a

B♭ Major

Introductory
chatter resumes in strings

strings/winds

F♯ pedal harmony

B♭ Major

Scherzo Theme
extended and celebratory tutti

B♭ Major (finally?)

Trio

A true "trio," this passage is scored for 3 horns (with wind/string interjections):

etc.

E♭ Major

Note: Beethoven provides few dynamic indications for the horns; he would have been happy for them to "simply" play the correct pitches and rhythms!
Coming on the heels of the funeral march, this scherzo provides the most stunning contrast imaginable.

\[
\begin{array}{cccc}
31 & \text{Introductory} & 41 & \text{Scherzo Theme} \\
\text{chattering, longer than} & \text{Theme} & \text{Strings imitate the last} & \text{Strings}
\end{array}
\]

\[
\begin{array}{c}
\text{flute}
\end{array}
\]

\[
\begin{array}{c}
\text{modulatory} \rightarrow \text{F Major}
\end{array}
\]

\[
\begin{array}{c}
p \rightarrow p
\end{array}
\]

\[
\begin{array}{c}
pp \rightarrow pp \text{ modulatory} \rightarrow \text{strings}
\end{array}
\]

\[
\begin{array}{c}
\text{Texture reduced to a single repeated Bb in the low strings}
\end{array}
\]

\[
\begin{array}{c}
115 \\
\text{Two exuberant, descending, Eb Major arpeggios}
\end{array}
\]

\[
\begin{array}{c}
\text{celebrate the arrival, finally, in Eb Major}
\end{array}
\]

\[
\begin{array}{c}
\text{Note the syncopations:}
\end{array}
\]

\[
\begin{array}{c}
1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | \text{etc.}
\end{array}
\]

\[
\begin{array}{c}
p
\end{array}
\]

\[
\begin{array}{c}
f \rightarrow \text{Eb Major}
\end{array}
\]

\[
\begin{array}{c}
199
\end{array}
\]

\[
\begin{array}{c}
\text{Simple, almost rustic phrase features a long-short rhythm}
\end{array}
\]

\[
\begin{array}{c}
( | \text{d} | \text{d} | \text{d} | \text{etc.} )
\end{array}
\]

\[
\begin{array}{c}
tutti
\end{array}
\]

\[
\begin{array}{c}
\text{modulatory}
\end{array}
\]

\[
\begin{array}{c}
f \rightarrow pp
\end{array}
\]

\[
\begin{array}{c}
p
\end{array}
\]

\[
\begin{array}{c}
6 \rightarrow \text{C Major}
\end{array}
\]

\[
\begin{array}{c}
143
\end{array}
\]

\[
\begin{array}{c}
\text{Cadential phrase builds up to}...
\end{array}
\]

\[
\begin{array}{c}
\text{CADENCE Bb7}
\end{array}
\]

\[
\begin{array}{c}
f
\end{array}
\]

\[
\begin{array}{c}
225
\end{array}
\]

\[
\begin{array}{c}
\text{Quiet extension leads to a glowing, twilight mood at Trio's end}
\end{array}
\]

\[
\begin{array}{c}
\text{A} \text{b Major}
\end{array}
\]

\[
\begin{array}{c}
\text{modulatory}
\end{array}
\]

\[
\begin{array}{c}
f \rightarrow pp
\end{array}
\]
**Scherzo**

255

Introductory chatter

Scherzo Theme
Heard 2x in oboe

modulatory → B♭ Major

265

Introductory chatter

Scherzo Theme

modulatory → Flute

287

Introductory chatter

Scherzo Theme

modulatory → F Major

299

Strings imitate the last portion of the Scherzo Theme

305

Strings

---

343

Scherzo Theme

351

Scherzo Theme
Extended and celebratory

373

As in first Scherzo, an exuberant, descending E♭ Major arpeggio celebrates E♭ major

Note syncopations:

\[
\begin{array}{c}
\text{etc.}
\end{array}
\]

\[
\begin{array}{cccc}
1 & 2 & 3 & 123123123123123 \text{ etc.}
\end{array}
\]

---

385

Introductory chatter alternates between winds and strings

401

Cadential phrase builds up to ...
**Introductory**

chatter resumes in winds and strings only

modulatory

**Texture**

reduced to a single low B♭ in low strings

**Introductory**

chatter resumes in the strings

E♭ pedal harmony

---

**“Alta breve (≈ 116)”**

Unlike first Scherzo, the 2nd Eb arpeggio is played in duple meter — a most exhilarating and surprising turn of events!

**Coda**

Brief!

**Explosive concluding passage**

---

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MOVEMENT IV
"Finale, Allegro molto (\( \frac{3}{4} \))" duple meter (2/4)

Introduction
Dramatic, downwards rushing strings followed by an explosive, fanfarish cadence; this grand, magnificent introductory music must surely signal an event of singular import!

\( \text{g minor \ modulatory} \rightarrow \text{ff} \)

**Bass Theme**
Clownish, tip-toe theme heard again, this time answered by out-of-step winds

\( \text{pizz., strings} \)

\( \text{E}_\text{b} \text{ Major} \)

Note: The following "analysis" with thanks to English commentator Antony Hopkins, who wrote "abnormal music demands an abnormal approach"

Donald Tovey wrote of this passage: “[It] is quite absurd, and we can almost see Beethoven laughing in our mystified faces…”

Hopkins again: “The really disconcerting thing about [this passage] is not its humor, but its slapstick humor.”

**Strings (arco):** “Did someone say Knock

Knock

Knock?!?”

in octave “Bb’s”

\( \text{ff} \)

**Winds, brass and percussion:**

Knock

Knock

Knock in octave “Bb’s”

(“You got a problem with that?”)

\( \text{ff} \)

**Strings:**

“No problem!”

\( \text{p} \)
Bass Theme
Ta-da! This is it? After all that fuss? A silly, mousy little tune emerges, resembling a tippy-toe little dance! We were prepared for a king, and instead we get a clown:

\[ \text{pizz. strings} \]
\[ \text{Eb Major} \]
\[ p \]

Winds, brass and percussion:
Knock
Knock!
Knock!
in octave “B♭’s”
\[ ff \]

Note: Is this any way to begin a symphonic movement, especially one that purports to belong in a work entitled “Eroica”? Since its creation, commentators have attempted to reconcile this comic — even burlesque — 4th movement with the power, depth and solemnity of Movements I & II

(Exit stage left!)
The **Bass Theme** takes a crack at thematic respectability by clothing itself in a proper phrase structure and accessorizing with harmonic and melodic accompaniments.

- **Bass Theme**
  - Heard in 2nd violins, 1st violins and cellos
  - Knock, knock-knock
  - "knock-knock" accompaniment

- **Master Theme**
  - The boss is home! The "truth" is finally revealed!
The **Bass Theme** is not a theme at all, but the bassline for an infinitely more memorable **Master Theme**.

- **Master Theme**: Variation 1
  - Reharmonized in minor at first, the quick modulation to major utterly obliterates the serious, self-important mood of the **Bass Theme Fugue**!

**Note:** Knock-knock-knock in accompaniment.
Note: Do we really buy all this Bass Theme stuff? It would seem that this movement has yet to "get off the ground." Do we believe that the clownish Bass Theme can continue to carry this movement? Well then, what's going on here?

Brief interlude/transition would seem to augur, finally, some rather more serious musical developments

modulatory → G7

1st vn → 2nd vn → violas → cellos/basses →
c minor → modulatory

A serious, even heroic, fugue, no?

Brief interlude/transition paves the way for another Bass Theme episode

modulatory →

Bass Theme March
Bass Theme in low strings under a serious-sounding march in g minor; is this, finally, Napoleon? Doubtful; it's hard to take this movement seriously at this point

f

Antony Hopkins suggests toy soldiers at the Battle of Balaclava: General Hooe vs Marshal Watcys-nayme

Bass Theme 2x in bass → Bass Theme 2x in soprano

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**Master Theme**: Variation 2
Absolutely comic intrusion, the Master Theme again deflates the pretensions of the Bass Theme with a light and playful appearance

"dolce"
flute/1st violins
\[ a \]
C Major

**Master Theme / Bass Theme Fugue**
(Fugue #2)
Fugue utilizes both Master Theme and Bass Theme; it begins quietly and mysteriously but soon builds to large, exciting proportions

Master Theme: 2nd vns
\[ \text{etc.} \rightarrow \]

Bass Theme: oboe
\[ c \text{ minor} \]
\[ pp \]
\[ \text{etc.} \rightarrow \]
\[ \text{etc.} \rightarrow \]
\[ \text{modulatory} \rightarrow \]
\[ \text{cresc.} \rightarrow \]

**Master Theme**: Variation 3

"Poco andante (q = 108)"
"Con espressione," a gorgeous, lyric and innocent version of the theme

wind choir
\[ a \]
Eb Major
\[ p \]

strings
\[ a^1 \]

Embellished; note rolling clarinet triplets in accompaniment

winds/violins
\[ b \quad a^1 \]

Further embellished winds
\[ b \quad a^1 \]

**Coda**

**Part 1**: Gentle triadic motives
(Movement 1, Theme 1)
alternate with staccato, triplet strings

2x
Eb Major
\[ p \]

**Part 2**: Master Theme
Almost another variation, though the theme is embellished and syncopated and, as such, difficult to hear

violins
\[ a \]
\[ \text{extended} \rightarrow \]
\[ \text{modulatory} \rightarrow \]
\[ g \text{ minor} \]
\[ \text{Pedal "G"} \rightarrow \]

\[ A^b \text{ Major} \]
\[ p \]
\[ \text{cresc.} \rightarrow \]
\[ fff \]

\[ p \leftrightarrow \leftrightarrow \leftrightarrow \rightarrow pp \]
Note: Through all the ever-building, polyphonic complexity of the fugue there is a good-natured humor here, a lightness and playfulness that betrays the academic seriousness of a fugue.

The polyphony solidifies into the same sort of fanfarish harmonies that closed the Introduction.

\[ \text{ff} \]

**Master Theme: Variation 4**
A magnificent, regal setting; note wind/brass fanfares and triplet, violin accompaniment

low strings, clarinets, bassoons and horns

\[ a \]
\[ \text{Eb Major} \]
\[ b \]
\[ a' \]

\[ \text{ff} \]

**Part 4: Introduction**
Dramatic, downward rushing strings from the opening of the movement; now the Intro does indeed lead to something exciting!

\[ g \text{ minor modulatory} \]

\[ \text{ff} \]

**Part 5: Master Theme** in horns, sounding like hunting music!

\[ \text{Eb Major for the duration} \]

\[ \text{ff} \]

**Part 6: Eb Major** scales arpeggios, and chords, chords and more chords! A thrilling and extended Eb major conclusion caps the symphony.

\[ \text{ff} \]

End of Symphony

\[ \text{ff} \]

\[ \text{ff} \]

\[ \text{ff} \]
Scope:

Lectures Thirteen through Sixteen examine Symphony No. 4 in the context of contemporary historical events and in its relationship to opera buffa. Symphony No. 4 is the least known and most infrequently heard of Beethoven’s symphonies. We see how it represents a modest but not major return to a more classical structure. Indeed, its traditional framework is filled with iconoclastic rhythms and harmonies and characteristic motivic developments that clearly mark it as a product of Beethoven’s post-“Eroica” period.

Outline

I. Background.
   A. Beethoven stopped work on what we now know as the Fifth Symphony to compose the Fourth Symphony for Count Oppersdorff. Count Oppersdorff admired Beethoven’s Second Symphony and commissioned another from him.
   B. Beethoven’s Symphony No. 4 represents, for practical reasons, a return to a more classically oriented symphony.

II. Symphonic chronology.
   A. The earliest sketches of Symphony No. 5 date to 1804.
   B. Symphony No. 4.
      1. In 1806 Beethoven interrupts work on the Fifth Symphony to compose the Fourth.
      2. The Fourth Symphony is premiered in March 1807.
      3. It is published as Op. 60.
   C. Symphony No. 5.
      1. Beethoven returns to it and completes it in early 1808.
      2. Symphony No. 5 is premiered on December 22, 1808.
      3. It is published as Op. 67.
   D. Symphony No. 6.
      1. This work was begun in early 1808, overlapping with the completion of Symphony No. 5.
      2. It was completed in late 1808.
      3. It was premiered on December 22, 1808.
      4. It was published as Op. 68.
   E. Essentially, then, the Fourth and Fifth Symphonies are concurrent; the Fifth and Sixth are consecutive.
   F. No sketches are extant of the Fourth Symphony. Despite the great surface differences between them, the Fifth and Fourth Symphonies
bear many striking similarities and it has been suggested that the Fifth was itself the sketch for the Fourth Symphony.

Musical comparison: The opening moments of Symphony No. 4 are compared thematically with the opening of Symphony No. 5.

G. Structural similarities aside, the Fourth and Fifth Symphonies are worlds apart expressively, despite their concurrent creation. This fact is a warning to any who try to tie too closely Beethoven’s day-to-day life with his music. Another example of two works that were written back to back, but are very different from each other, is Mozart’s Symphony No. 40 in G Minor and his “Jupiter” Symphony No. 41 (musical example). This should warn us not to over-biographize a composer’s life into his music.

III. Symphony No. 4 in B Flat Major, Op. 60, movement 1, sonata-allegro form: analysis with references to the WordScore Guide™ and musical examples.

A. Introduction.
   1. The mood is mysterious and magical and goes far beyond the Haydn-inspired introductions of the First and Second Symphonies. Musical comparison: Beethoven’s introduction is compared with the opening moments of:
      a. Stravinsky’s “Firebird” (1910)—a magical, enchanted forest.
      b. Von Weber’s Der Freischutz, Wolf’s Glen scene—an evil, haunted forest.
   2. The structure is in three large parts.
      a. Part 1 has a B flat minor sound, with an emphasis on G Flat. This is an unexpected key in which to start. We are again in a Beethovenian world of harmonic ambiguity. Musical comparison: The opening of Beethoven’s Fourth Symphony is compared with the opening of Mahler’s First Symphony.
      b. Part 2 is in B flat minor and B minor, with the emphasis on the pitch of G flat/F sharp.
      c. Part 3 is a long harmonic progression that finally delivers the music to where it should be, the dominant of B flat major. The long mysterious and harmonically ambiguous introduction comes to a close.

B. Exposition, theme 1.
   1. Phrases a and a'.
      a. A vivacious opening exhibits a classically oriented phrase structure and melodic devices. The main theme has two elements: a “masculine” descending arpeggio-type melody derived from the introduction to movement 1 and a “feminine” descending scale. Musical comparison: Beethoven’s theme is compared with Mozart’s “Jupiter” Symphony, movement 1, theme 1.
   2. Phrase b.
a. This is a “trilly,” opera buffa-like theme very much within the parameters of the classical tradition. Musical comparison: Beethoven’s theme is compared with Mozart’s Overture to “The Marriage of Figaro.”

3. Theme 1 in the recapitulation section to come is highly compressed and does not repeat in its entirety.

4. Theme 1 provides all the material for the movement 1 coda, which is brilliant and brief. The coda is a Classical Era invention. The Classical Era wanted big, rhetorical endings that hammer the point home. Beethoven’s codas become increasingly more massive. However, in Symphony No. 4 they are short.

C. Theme group 2.

1. Part 1 is a graceful and sprightly phrase, a compressed version of the mysterious, descending thirds at the start of the introduction to movement I. So now we can see the relevance of the introduction to the first movement.

2. Part 2 is a gentle, rustic canon between clarinet and bassoon.

D. Cadence material.

There is nothing classical about this passage. It is full of explosive contrasts and dissonance.

E. Development section in six parts.

The development explores the mysterious mood and distant harmonic areas of the introduction to this movement.

1. Parts 1–3 represent a harmonic jungle, where the tonic key (B flat major) is lost through a slowing moving series of harmonies, and then found.

2. Parts 4–6 lose the key center again and find it again! Beethoven does this by means of a harmonic device known as a German sixth. This is a slick way to move to remote keys very fast.

F. Conclusion.

The development section is an expansion of the same ideas as in the introduction to movement 1, but taken to a much greater degree of harmonic “lostness.” There are few symphonies where the resolutions of these harmonically ambiguous passages provide such a satisfying sense of arrival.

IV. Movement 2, quasi-sonata-allegro form.

A. This is one of the more interesting slow movements written by Beethoven.

B. It opens with an introduction comprised of a horn-call ostinato that gives the music a sense of rhythmic edge. An ostinato is a motive that is repeated over and over and over again. This is not a typical classical slow movement with its march-like evocation. This introduction returns in the recapitulation section in a highly elaborated version.
C. Theme 1 is a lush, almost operatic theme of great motivic and rhythmic variety.

D. Theme 2 is a sweet, operatic melody heard initially in the clarinet. It has, however, a rather strange, pointillistic accompaniment.

E. The development section has four parts:
   1. Parts 1 and 2 begin lyrically, but rapidly plunge into a despairing and tragic descent.
   2. Parts 3 and 4 see the halt of the despairing descent as the music eventually turns back toward the home key of E flat major.
   3. Early musicologists believed the development section to have been inspired by thoughts of the “immortal beloved.” We now know that the “immortal beloved” episode came much later in Beethoven’s life.

F. Brief digression: enharmonic pitches.
   Enharmonic pitches are pitches that are spelled differently but have the same note in common, for example, D flat and C sharp. It depends on what key the music is in as to how the pitch is designated.

G. Recapitulation.
   1. Coda.
      This is a seemingly peaceful and serene conclusion to movement 2, and yet Beethoven zaps us with a fortissimo tutti (passage for the full orchestra) right before the last measure. What is the effect of the ending of this coda? It hints at something unusual to come.

V. Movement 3, minuet and trio form.
   A. Beethoven calls this movement Minuet and Trio, although he goes out of his way to abuse the melodic and harmonic conventions of minuet and trio form!
      1. Beethoven’s minuet pulverizes the moderate triple meter of the traditional minuet.
      2. The traditional second phrase of a minuet theme tended to be more harmonically interesting. However, Beethoven’s use of unharmonized diminished arpeggios pushes this idea to extremes as it creates a strange and ambiguous melodic surface.
      3. The minuet theme is a rhythmically very innovative inversion of the masculine portion of theme 1 of movement 1.
   B. Trio.
      This is probably the most traditional example of the trio genre, which commonly evokes a village band.
      Musical examples of other village band trios:
      Haydn’s Symphony No. 88 in G Major, movement 3, trio
      Mozart’s Symphony No. 39 in E Flat Major, movement 3, trio
      Beethoven’s Symphony No. 6 in F Major, movement 3
C. This minuet and trio is on a large scale. It is a double minuet and trio. The structure is: A, B, A¹, B, A².

VI. Movement 4, sonata-allegro form.
   A. This movement is written in the style of an opera buffa overture.
      Musical comparison: The opening of Beethoven’s Fourth symphony, movement 4, is compared with the opening of Mozart’s Overture to “The Marriage of Figaro.”
   B. Theme 1.
      1. Part 1 is not so much a tune as two brief, four-note motives that can and will be endlessly manipulated (motives A and B). They have the “trilly,” chattering momentum redolent of opera buffa themes. They will supply the great bulk of everything we hear in this movement.
      2. Parts 2–4 express engaging, high-speed music built from the opening motives.
   C. Theme 2.
      1. Phrases a and a¹ are village band-type music.
      2. Phrases b and c are filled with comic contrasts of all sorts, including dynamic extremes and contrasts between the whole orchestra (tutti) and instrumental sections.
   D. Cadence.
      The cadence marries the rhythm of theme 2, phrase a with the outline of motive b.
   E. The development section is in six parts and full of good-natured energy and comic contrasts.
      1. Twice in this section (parts 1–2 and parts 5–6) the music sounds as if it is building up to some momentous event and on each occasion the energy dies unexpectedly away.
      2. Note the devilishly difficult bassoon solo in measure 184, a favorite test at bassoon auditions.
   F. The recapitulation is full of comic contrasts and explosive energy.
   G. The coda is in four parts characterized by the ebb and flow pattern of dynamic energy:
      1. Parts 1–2 are furiously chattering.
      2. Parts 3–4 slow the pace. The exhausted orchestra slows to a crawl before one final, herculean burst of energy.

VII. Conclusion.
   A. Beethoven’s Fourth Symphony is brilliant and comic.
   B. Although it is built along classical lines, it is, in its details and energy, very much post-“Eroica” Beethoven. If any of Beethoven’s contemporaries had written the Fourth Symphony, it would have been considered that composer’s best work.
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WordScore Guide™: Beethoven *Symphony No. 4 in B♭ Major*

**MOVEMENT I  Sonata-Allegro form  duple meter (4/4)**

**Introduction**
Invokes a strange and mysterious musical world, one far away from B♭ Major

"Adagio (♩ = 66)"

---

**Phrase 1:** Quietly plucked octave B♭ strings "switch on" a mysterious, sustained B♭ in the winds

---

**Phrase 3:** *forte* pizzicato strings again initiate octave B♭s in the winds

---

**Phrase 5:** *forte* pizzicato strings ("G–B") again initiate sustained octaves in winds, this time a B♭, with the help of the winds and some extraordinary voice-leading, they outline the following harmonic progression:

- G7
- C
- A7
- d
- B♭
- E7
- A7
- D
- A7

---

Strings now play plodding arpeggios. Where is all of this heading?
Phrase 2: "Gb" (6 of b♭ minor) resolves downwards to "F"; plodding ominous arpeggios support painful, isolated chromatic motives (Gb → E → F)

\[ \text{bassoon} + \text{cellos and basses} \]

\[ pp \]

Phrase 4: This time, the "Gb" does not resolve downwards; it enharmonically becomes an F♯. Phrase 4 proceeds as did Phrase 2, but now a semitone higher! We are harmonic light years away from B♭ Major! Arpeggios support painful motive (G → E♯ → F) in:

\[ \text{bassoon} + \text{cellos and basses} \]

\[ pp \]

A7 dissolves into octave "A"s, themselves repeated 5 times "like a shot-putter weighing his shot before throwing it" (A. Hopkins)

\[ pp \]

With great and sudden effort comes the "throw":

\[ \text{Noted: in an intervalllic move identical to octave } \]

"B♭-Gb" (ms 1–2), the bass descends a major 3rd from octave "A" to "F", creating an F♯ chord!!! (V of B♭)

Eight subsequent upwards "throws" heave the music headlong into the Allegro . . .

\[ ff \]
Exposition

"Allegro vivace (\textit{c.} = 80)"

43

Theme 1

A vivacious, sun-filled theme emerges from the darkness of the Intro

- Theme features two main elements:
  1) "masculine" descending arpeggio-type melody (drawn from plodding arpeggios of \textit{Introduction})
  2) "feminine" phrase features smoothly descending wind line

\begin{align*}
\text{strings} & \\
\text{Bb Major} & \\
\text{p} & 
\end{align*}

89

Modulating Bridge: Grows directly out of \textit{"a\textsuperscript{2}"}

\begin{align*}
\text{Part 1:} & \quad \text{Part 2:} & \quad \text{Part 3:} \\
\text{Rising sequence} & \quad \text{Restless, syncopated chords} & \quad \text{Smooth, "feminine" melody in viola/cello} \\
\text{based on the "masculine" Theme 1 motive} & \quad \text{winds} & \quad \text{seiges into . . .}
\end{align*}

\begin{align*}
\text{ff} & \quad \text{ff} & \quad \text{"D" pedal}
\end{align*}
Exclamatory cadence chords alternate strings/brass and winds/brass chords

Sequential build-up features:
1) trilly semitone motives alternated between 1st and 2nd violins over
2) staccato bassoon playing accompanimental version of “masculine” Theme 1 motive

A last, jubilant version of the “masculine” Theme 1 phrase, heard 2x
tutti

ff
Bb Major

ff
Bb Major

pp


Theme Group 2

Part 1: A graceful and sprightly themelette travels upwards through the winds:

(Note: Compare the opening 8th-note motive to the ominous, quietly descending linked 3rds of the Introduction ms 2–3:

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Extension: smoothly descending phrase elongates and elaborates the “feminine” portion of Theme 1.

Mysteriously rising 1/2-note passage is itself a free inversion of the previous passage.

Exciting, energized cadential unit brings this part of Theme 1 to a close.

Vigorous tutti version of the canon.

Cadence Material

Brief 1/4-note arpeggios slow and quiet the music (VII\(^7\) of F).

Shivering string tremolo

Shivering string tremolo

Development

Part 1: Descending sequence based on the “masculine” Theme 1 phrase, outlines the following, slowly moving harmonies:

117 121 135

Part 2: Unexpected harmonic event! We are “lost” harmonically, as this C\(^\sharp\)-based chord is sustained under disconnected “throws,” themselves unable to find their way out of this harmonic jungle!
Theme Group 2

Part 2: "dolce," gentle, rustic canon between clarinet and bassoon; built on melodic material 1st heard in the Modulating Bridge, Part 3, itself an outgrowth of the "feminine" Theme 1 phrase:

Shivering string tremolos

Rollicking closing theme in syncopated strings!

Part 3: We're out! "masculine" phrase in:

flux → bassoon
D Major

Feminine" phrase; lush new version, inverted and elaborated in:

winds → violins → clarinet → violins

Series of 8 upward throws heaves the music back into the Exposition!

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Part 4: Dramatic sequence pits upwards “throw” (f) vs “masculine” Theme 1 phrase (p)

<table>
<thead>
<tr>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb Major</td>
<td>G Major</td>
<td>G7</td>
</tr>
</tbody>
</table>

(f f p p f) \(\rightarrow\) ppp pp

Part 5: Sudden, unexpected arrival on F\(\#\)\(7\) (V of B) (shades of the Introduction)
Quiet, mysterious passage built on the “feminine” portion of Theme 1, extended considerably

Part 6: Retransition
In a magical resolution, the solo flute leads the way as the G\(b\) triad resolves outwards to a B\(b\)\(4\) (f)

Recapitulation

Theme 1
Abbreviated, initially dramatic and inspiring version of this originally quiet theme

Note: both "masculine" and "feminine" phrases doubled in length

"masculine" oboe  strings/flute winds
"feminine"

Eb Major

(ff f p p p) \(\rightarrow\) p

(Note syncopations)

Modulating Bridge
Grows directly out of Theme 1:

Part 1: Rising sequence based on “masculine” chords grow from: winds \(\rightarrow\) tutti

Part 2: Restless, syncopated “feminine” melody in viola and cello segues into ...

Part 3: Smooth, "feminine" melody in viola and cello segues into ...

\(\rightarrow\) tutti
This harmonically ambiguous section comes to rest on a G♭ Major (enharmonically F♯ Major) triad; a solo flute rises above the strings and . . .

Huge string
tremolo

**ff**

### Theme Group 2

**Part 1:** Graceful and sprightly themellette travels upwards through the winds

\[ a \]

B♭ Major

\[ p \]

**391**

Extension: smoothly descending flutes and violins

**395**

Mysterious, rising 1/2-note passage is itself a free inversion of previous flute/violin passage

**406**

Excited, energized cadential unit

\[ b \]

\[ pp \]

\[ f \]
Theme Group 2
Part 2: “dolce” canon, heard 2x, between:
clarinet and oboe/clar. and low strings -> tutti
canada and bassoon and quiet and slow the action
1st canon 2nd canon
p f p pp p ff

Cadence Material
Brief 1/4-note arpeggios on an A7 (VII7 of Bb)
shivering string tremolo

Coda
Part 1: Theme 1
“masculine” phrase heard twice; outlines Bb Major triad
quiet “feminine” phrase heard twice, punctuated by fanfarish tutti exclamations
ff p f p f
Part 2: Stirring conclusion features five distinct musical levels:

1) Upward "throws" in 1st violins
2) "Feminine" phrases in viola/cello/basses
3) Dramatic tremolos in various strings
4) Sustained harmonies/fanfares in winds and brass
5) Timpani roll
MOVEMENT II  quasi Sonata-Allegro form

"Adagio (J = 84)"  (triple meter, Eb Major)

Exposition

Introduction:  **Horn-call ostinato**

Brief introductory ostinato in the violins has the dual effect of:
1) Providing a distant, horn-call-like introduction for the approaching bel canto-like **Theme 1**
2) Providing the music with a sense of rhythmic edge and steady pulse which will give movement to the fluid and long-noted themes

```
\( \text{Eb Major} \)
```

**Horn-call ostinato**

returns in tutti; the music is no longer "in the distance" but immediately before us

```
\( \text{f} \)
```

**Theme 1**

Serenade-like version of the theme in the winds

```
\( \text{Eb Major} \)
```

**Theme 2**

Another sweet, operatic-like melody; note extremely varied accompaniment which supports this new theme:
- sustained strings  - pizzicato strings
- diadic motives in strings  - descending bassoons

```
\( \text{p} \)  
\( \text{Bb Major} \)
```

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Theme 1
Lush, almost operatic theme of great motivic and rhythmic variety:

Modulating Bridge
Sequence in 2 parts:
- Dramatic string arpeggios and brass/wind fanfares
  \[ f \]
- Sweet, fluid melody in winds and 1st violins
  \[ p \]

3× total

Extension of 3rd sequential phrase sustains the V7/V (F7) harmony, allowing a modulation to V (B♭ Major)

Cadence Material
Part 1: Brief Cadence Theme:
- bassoons → winds
  \[ B♭ Major \]
  \[ p \]

Note: Horn-call ostinato
Decorated by strings, underpins this part

Part 2: Tutti build-up based on the rhythm of the

Horn-call ostinato

Note: Music modulates back toward the original tonic E♭ Major
**Development** (brief)

**Part 1:**
Brief introduction

- **Theme 1**
  - Distant, gorgious, elaborated version of theme
  - in timpani
  - violins
  - Eb Major

- **Horn-call ostinato**
  - in tutti
  - Eb Major

- Part 2: Dramatic passage breaks the "sweet" hold of Eb Major
  - Note: the sense of slow-motion falling (help!) created by descending soprano and bass lines

- Eb minor

**Recapitulation**

**Introduction**

- **Theme 1**
  - Sweet, highly elaborated version in the:
  - flute → flute/clarinet
  - Eb Major

- Eb Major

**Cadence Material**

**Part 1:** Brief cadence theme in:
- horns → winds → Eb Major

- Note: **Horn-call ostinato**
  - decorated by strings in accompaniment
  - p

**Part 2:** Fragments of the string decoration (Part 1) descend,
  "perdendo" ("dying away"):
- 1st violins
  - violas → cellos
Part 3: The falling motion unexpectedly stops on a "Dm";
1st and 2nd violins coil, lover-like, around each other,
describing as they do a D♭7
harmony (V of G♭, III of Eb
minor)

*expressive*

Part 4: Sequence:
Distant <Horn-call ostinatos>
alternate with falling stepwise
motive from Theme 1 opening:

Horn-call
ostinato

appears in:

<table>
<thead>
<tr>
<th>Maestoso</th>
<th>cello/basses</th>
</tr>
</thead>
<tbody>
<tr>
<td>G♭ Major</td>
<td>Eb minor</td>
</tr>
</tbody>
</table>

Modulating Bridge
Sequence in 2 parts:
Dramatic string
arpeggios and
brass/wind
fanfares

Sweet, fluid
melody in
winds and
1st violins

3x total

Theme 2
Sweet, tutti
tutti
operatic
cadence

Extension of 3rd
sequential phrase
sustains B♭7
(V7 of Eb)
harmony

clarinet
Eb Major

Coda Profoundly peaceful and serene conclusion

Part 1:
Theme 1
opening
measures
gently sound
in winds

Eb Major

Part 2:
Fragment of
string
decoration
(from Cadence
Material)

one last
tutti, lest this
music gets
too sweet
and

sentimental

Distant
Horn-call
ostinato

In timpani

strings >> winds

horns

strings

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MOVEMENT III  Minuet & Trio (sure! . . . Scherzo!)

In his Symphony No. 4, Beethoven was still concerned with obliterating the traditional aspects of a Minuet & Trio; certainly this movement goes out of its way to abuse the melodic and harmonic conventions of Minuet & Trio form!

"Allegro vivace (\( \frac{3}{4} \) = 100)" triple meter (\( \frac{3}{4} \))

Minuet

A jagged, upwards melody (note \textit{rests})! hurls itself upwards:

\begin{center}
\includegraphics[width=0.5\textwidth]{minuet_diagram.png}
\end{center}

\textbf{B}

The jagged, upwards melody continues, but in the completely unexpected key of D\textsuperscript{b} Major!

\begin{center}
\includegraphics[width=0.5\textwidth]{minuet_diagram_b.png}
\end{center}

\textbf{P}

\textbf{Note:} Phrase extensions feature a sort of "pass-the-motive" from instrument to instrument.

modulation \( \longrightarrow \)

(Bb approached through d minor)
A rather bizarre series of ascending/descending 1/4 notes, alternating between winds and strings, and unsupported harmonically, goes through 9 of 12 chromatic tones!

Vigorous tutti version of jagged, upwards melody

Two long series of ascending/descending 1/4 notes; the 1st unharmonized, the 2nd supported by an E6 (V6)

Explosive, joyous conclusion based on the jagged, upwards melody

B♭ Major
"Un poco meno allegro (\( \dot{J} = 88 \))"

Trio

\( B \) Rustic, wind band and fiddle music contrasts sharply with the jagged, jubilant conclusion of the Minuet

- \( B^b \text{ Major} \)

\( \begin{align*}
\begin{array}{c}
\text{Trio (as before)} \\
\text{\( \mathcal{A} \) } \\
\text{Minuet/ Coda ("a1" portion of \( \mathcal{A} \))}
\end{array}
\end{align*} \)

\( \begin{align*}
\begin{array}{c}
\text{Vigorous tutti version of} \\
\text{jagged, upwards melody}
\end{array}
\end{align*} \)

\( \begin{align*}
\begin{array}{c}
\text{Two long series of ascending/descending} \\
\text{1/4 notes; the 1st unharmonized, the} \\
\text{2nd supported by an F6 (V6) harmony}
\end{array}
\end{align*} \)
The trio that follows is delightfully whimsical, a tongue-in-check gesture towards the old-style minuet with a country band of wind-players interrupted by a bunch of self-taught violinists who can neither hit the note in the middle nor control their bows adequately. How else can one sensibly interpret passages such as this?

The first notes are clearly 'wrong' while the sforzando is uncalled for.

— A. Hopkins

---

Full wind/brass band plays an extended version of "C major musical phrase" over the mainly trilling strings

Quiet dialogue between the wind/brass and 1st violin ("fiddler") draw the trio to its close

Fragments of the jagged, upwards theme (Minuet) quietly grow out of the strings

---

Explosive, joyful conclusion based on the jagged, upwards melody
MOVEMENT IV  Sonata-Allegro form

*Allegro ma non troppo (♩ = 80)*  duple meter (2/4)

Exposition

**Theme 1**

The theme is not so much a

"melody" as it is two brief motives,

which will be endlessly manipulated
to create the basic fabric of the music:

Part 1: 1st violins hurridly play... reach

fragment cadence

illustrated at left, after but

giving way to 2 1/2 ms

lower strings of music

which suddenly...

**Bb Major**

f

25

Modulating Bridge

Brief, arpeggiated figures passed from violins to winds

32

**Theme 2**

Tasty little village-band type theme momentarily stops the chattering 16th-note motion

F Major

p

(Note: Rolling triplet accomp. in clarinet)

45

A somewhat comic contrast: the little Theme is heard in the low strings

88

Cadence Material

Part 1: Brief cadence "theme," based on Theme 2, is bounced between:

Part 2: Fanfarish winds, brass, and 1st violins ring out over furiously chattering motives a and

b in the other strings

96

2x total

f

f

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Perpetual mobile: This exhilarating movement is written in the style of an opera buffa overture. Its gaily, lighthearted character is to a great degree the result of its unremitting rhythmic momentum and chattering melody.

Part 2: High-speed patter melody in parallel 3rds built on motives a and b

Part 3: Descending motive (finally a tune!) is an augmented inverted version of motive b

Part 4: Rip-roaring patter descent in strings, based on motive a

Quiet winds (playing augmented version of a)
alternate with boisterous strings (playing a less augmented version of a)

Tutti explosions frame isolated motive a’s in 1st violins

Sudden, chirping, broken-up version of motive b in 1st violins (in 16th-note diads)

Tutti chirping 1st violins again
frame isolated motive a’s in 1st violins

Chirping flute

F Major tutti

The texture thins and quiets as chattering Theme 1 motives a and b appear in the strings

F Major

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Development  Full of good-natured energy and comic contrasts

**Part 1:**

The texture thins and quiet as chattering Theme 1 motives a and b appear in the strings

Tremolo strings join in Big, important sounding octave "B" in tutti would seem to anticipate a major event! (B7 harmony implied to E major/minor?)

**F Major**

\[ p \quad p \quad \_ \quad f \_ \]

**Part 4: Theme 1**

motives a and b in 1st violins under sustained winds

(Like Part 2 of Cadence Material):

Fanfarish winds, brass and low strings ring out over furiously chattering motives a and b in violins

\[ pp \_ \]

Part 5: Another big, serious sounding moment would seem to be upon us:

1) Explosive repeated chords and descending F7(139) arpeggios over syncopated "P" pedal

2) Sustained chords and isolated motive as in middle strings

Pedal "P" alternates with 2x total

\[ ff \]

**Recapitulation**

**Theme 1** (abbreviated)

Part 1. Heard entirely in violins and viola (not broken up between upper/lower strings as in Exposition)

Note: Sudden tutti attacks show the energy level up another notch!

\[ b_{b} \text{ Major} \]

\[ f \]

Sudden tutti cadence this time brings Theme 1 to a premature conclusion!
Part 2: Big event? E Major/minor? Nabs!
B → C (IV of G Major)
Strings and winds play descending augmentation of B winds extended...
violins
low strings

Part 3: Varied, sparkling sequence features:
1) Motive a's bounced around strings
2) Rising/falling 3-note motives in winds
3) Explosive f in low strings

Part 6: Huh? The energy dies away as motive a's echo throughout the strings

In a devilishly difficult little solo, a comic sounding bassoon plays Theme 1 in anticipation of the Recapitulation (or is the bassoon lost? Overly enthusiastic?!!)

Low strings with motives a and b

Modulating Bridge (extended)
Brief arpeggiated figure is passed from:
1st violins
2nd violins
f

f

f

1st violins
p

strings

winds

winds

f

Rip-roaring cadence in tutti

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**Theme 2**
Little village band theme again appears over rolling triplet accompaniment in clarinet (2nd)

\[ \begin{align*}
&\text{clarinet} \rightarrow \text{oboe} \\
&\text{cellos/basses} \rightarrow \text{violins}
\end{align*} \]

B♭ Major

\[ \textbf{215} \]

**Cadence Material**
Part 1: Brief cadence theme based on Theme 2 is bounced between 1st violins and rest of strings

\[ \text{ff} \]

\[ \text{ff} \]

\[ \text{p} \]

\[ \text{266} \]

**Part 2:** Fanfarish winds, brass and 1st violins ring out over furiously chattering motives a and b in lower strings

\[ \text{ff} \]

\[ \text{p} \]

\[ \text{ff} \]

\[ \text{p} \]

\[ \text{274} \]

**Part 4:**
1) Quiet winds dialogue play an augmented version of a
2) Low strings play unaltered version of motive a!

\[ \text{pp} \]

\[ \text{ff} \]

\[ \text{B♭/E (C7)} \]

\[ \text{327} \]

**Coda**
Part 1: Much like Part 1 of the Development, suddenly quieter, upwards sequence of motives a and b in the strings

\[ \text{TUTTLEPAUSE} \]

\[ \text{TUTTLEPAUSE} \]

\[ \text{TUTTLEPAUSE} \]

\[ \text{TUTTLEPAUSE} \]

\[ \text{TUTTLEPAUSE} \]

\[ \text{B♭/E (C7)} \]

\[ \text{278} \]
Syncopated, exclamatory chords in winds and brass

Part 2: Huge cadential unit (explosive chords and furiously chattering strings) arrives on a

Part 3: The "descending motive" (Part 3 of Theme 1) appears in strings and winds over motives a and b in accomp. by overworked cellos and basses

Exhausted bassoon plays a single motive b

Equally tired 2nd violins and violas answer the bassoon ("We're pooped, too!")

Explosive Finale! One last, herculean burst of energy brings the movement, and the symphony to a lively conclusion

End of Symphony
Timeline

1770 ................................................Beethoven is born in Bonn on December 17.

1789 ................................................Beethoven successfully petitions the elector of Bonn to grant the Beethoven brothers half their father’s pension and to have their father removed from Bonn.

1792 ................................................Beethoven departs Bonn for Vienna, Austria, in November.

1796 ................................................Beethoven’s hearing loss begins slowly.

1800 ................................................Symphony No. 1 is premiered on April 2.

1802 ................................................Beethoven writes the Heiligenstadt Testament in October.

1803 ................................................Symphony No. 2 is premiered on April 5.

1805 ................................................The “Eroica” Symphony is premiered on April 7.

1807 ................................................Symphony No. 4 is premiered on March 5.

1808 ................................................Symphonies Nos. 5 and 6 are premiered on December 22.

1809 ................................................Archduke Rudolph and Princes Lobkowitz and Kinsky sign contract of lifetime support for Beethoven.

1812 ................................................Beethoven breaks off his love affair with Antonie Brentano.

1813 ................................................Symphony No. 7 is premiered on December 8.

1814 ................................................Beethoven gives his last public performance as a pianist. He is enjoying a sudden increase in his popularity. Symphony No. 8 is premiered on February 4.

1815 ................................................Beethoven falls out of favor with the public. His hearing suffers another rapid deterioration. His patrons are leaving Vienna or are estranged from him. He is increasingly regarded as insane. His brother Caspar dies and he begins litigation to gain custody of his nephew Karl.
1824 .................................................. Symphony No. 9 is premiered on May 7.
1827 .................................................. Beethoven dies on March 26.
Glossary

**Academy**: Public concert in 18th century Vienna, Austria.

**Arpeggio**: Chord broken up into consecutively played notes.

**Augmented**:

1. Major or perfect interval extended by a semi-tone, e.g.: augmented sixth: C-A sharp.

2. Notes that are doubled in value, e.g.: a quarter note becomes a half note. Augmentation is a device for heightening the drama of a musical section by extenuating the note values of the melody.

**Baroque**: Sixteenth and 17th century artistic style characterized by extreme elaboration. In music the style was marked by the complex interplay of melodies, as manifest, for example, in a fugue.

**Bridge**: Musical passage linking one section or theme to another.

**Cadence**: Short harmonic formulas that close a musical section or movement. The commonest formula is dominant–tonic (V–I).

1. A closed (or perfect) cadence fully resolves: the dominant is followed by the expected tonic.

2. An open (or imperfect) cadence is a temporary point of rest, usually upon an unresolved dominant.

3. A deceptive (or interrupted) cadence is one in which the dominant resolves to some chord other than the expected tonic.

**Cadenza**: Passage for solo instrument in an orchestral work, usually a concerto, designed to showcase the player’s skills.

**Chromatic**: Scale in which all the pitches are present. On a keyboard this translates as moving consecutively from white notes to black notes.

**Classical**: Designation given to works of art of the 17th and 18th centuries, characterized by clear lines and balanced form.

**Coda**: Section of music that brings a sonata-allegro movement to a close.

**Crescendo**: Getting louder.

**Da capo**: Back to the top, or beginning (instruction in a score).

**Development**: Section in a classical sonata-allegro movement where the main themes are developed.

**Diminished**: Minor or perfect interval that is reduced by one semi-tone, e.g.: minor seventh, C-B flat becomes diminished when the minor is reduced by one semi-tone to become C sharp-B flat. Diminished sevenths are extremely unstable harmonies that can lead in a variety of harmonic directions.
**Dissonance:** Unresolved and unstable interval or chord.

**Dominant:** Fifth note of a scale and the key of that note, e.g.: G is the dominant of C. The second theme in a classical sonata-allegro exposition first appears in the dominant.

**Double fugue:** Complex fugue with two subjects, or themes.

**Drone:** Note or notes, usually in the bass, sustained throughout a musical section or composition; characteristic of bagpipe music.

**Dynamics:** Degrees of loudness, e.g.: piano (quiet), forte (loud), indicated in a musical score.

**Enharmonic:** Notes that are identical in sound, but with different spellings, depending on the key context, e.g.: C sharp and D flat.

**Enlightenment:** Eighteenth century philosophical movement characterized by rationalism and positing that individuals are responsible for their own destinies and all men are born equal.

**“Eroica”:** Soubriquet, literally meaning heroic, given to Beethoven’s Symphony No. 3.

**Exposition:** Section in a classical sonata-allegro movement where the main themes are exposed, or introduced.

**Fermata:** Pause.

**Forte:** Loud.

**French Overture:** Invented by the French composer, Jean Baptiste Lully, court composer to King Louis XIV. The French Overture was played at the theater to welcome the king and to set the mood for the action on the stage. It is characterized by its grandiose themes, slow, stately tempo, dotted rhythms, and sweeping scales.

**Fugato:** Truncated fugue whose exposition is not followed by true development.

**Fugue:** Major, complex baroque musical form, distantly related to the round, in which a theme (or subject) is repeated at different pitch levels in succession and is developed by means of various contrapuntal techniques.

**Gesamtkunstwerk:** All-inclusive artwork or art form, containing music, drama, poetry, dance, etc.; term coined by Richard Wagner.

**Heiligenstadt Testament:** Confessional document penned by Beethoven at a time of extreme psychological crisis. In it he despairs over his realization that he is going deaf, but determines to soldier on.

**Hemiola:** Temporary use of a displaced accent to produce a feeling of changed meter. Beethoven uses it to effect an apparent change from triple (3/4) meter to duple (2/4) meter, without actually changing the meter.

**Home key:** Main key of a movement or composition.
**Homophonic:** A musical passage or piece in which there is one main melody and everything else is accompaniment.

**Interval:** Distance in pitch between two tones, e.g.: C-G (upwards) = a fifth.

**Inversion:** Loosely applied to indicate a reversal in direction, e.g.: a melody that goes up, goes down in inversion, and vice versa. Its strict definitions:

1. **Harmonic inversion:** The bottom note of an interval, or chord, is transferred to its higher octave, or its higher note is transferred to its lower octave, e.g.: C-E-G (played together) becomes E-G-C, or E-C-G.

2. **Melodic inversion:** An ascending interval (one note played after the other) is changed to its corresponding descending interval and vice versa, e.g.: C-D-E becomes C-B-A.

**K. numbers:** Koechel numbers, named after L. von Koechel, are a cataloging identification attached to works by Mozart.

**Measure:** Metric unit; space between two bar lines.

**Melisma:** Tightly wound, elaborate melodic line.

**Meter:** Rhythmic measure, e.g.: triple meter (3/4) in which there are three beats to the bar, or duple meter (2/4) in which there are two beats to the bar.

**Metric modulation:** Main beat remains the same while the rhythmic subdivisions change. This alters the meter without disturbing the tempo.

**Minuet:** Seventeenth and 18th century, graceful and dignified dance in moderately slow three-quarter time.

**Minuet and Trio:** Form of a movement (usually the third) in a classical symphony. The movement is in ternary (ABA) form with the first minuet repeated after the trio and each section itself repeated.

**Modal ambiguity:** Harmonic ambiguity, in which the main key is not clearly identified.

**Mode:** Major or minor key (in modern Western usage).

**Modulation:** Change from one key to another.

**Motive:** Short, musical phrase that can be used as a building block in compositional development.

**Movement:** Independent section within a larger work.

**Musette:**

1. Bagpipe common in Europe in the 17th and 18th centuries.

2. Piece of music in rustic style with a drone bass.
**Musical form:** Overall formulaic structure of a composition, e.g.: sonata form, and also the smaller divisions of the overall structure, such as the development section.

**Ostinato:** Motive that is repeated over and over again.

**Overture:** Music that precedes an opera or play.

**Pedal note:** Pitch sustained for a long period of time against which other changing material is played. A pedal harmony is a sustained chord serving the same purpose.

**Piano:** Soft or quiet.

**Piano trio:** Composition for piano, violin, and cello.

**Pivot modulation:** A tone common to two chords is used to effect a smooth change of key. For example, F sharp-A-C sharp (F sharp minor triad) and F-A-C (F major triad) have A in common. This note can serve as a pivot to swing the mode from F sharp minor to F major.

**Pizzicato:** Very short (plucked) notes.

**Polyphony:** Dominant compositional style of the pre-Classical Era, in which multiple melodies are played together (linear development), as opposed to one melody played with harmonic accompaniment.

**Quartet:**

1. Ensemble of four instruments.
2. Piece for four instruments.

**Viennese classical style:** Style that dominated European music in the late 18th century. It is characterized by clarity of melodies, harmonies, and rhythms and balanced, proportional musical structures.

**Recapitulation:** Section following the development in a sonata-allegro movement, in which the main themes return in their original form.

**Recitative:** Operatic convention in which the lines are half sung, half spoken.

**Retrograde:** Backwards.

**Retrograde inversion:** Backwards and upside down.

**Ritardando:** Gradually getting slower (abbreviation: ritard.).

**Scherzo:** “Joke”; name given by Beethoven and his successors to designate a whimsical, often witty, fast movement in triple time.

**Semi-tone:** Smallest interval in Western music; on the keyboard, the distance between a black note and a white note, and also B-C and E-F.
Sequence: Successive repetitions of a motive at different pitches. This is a compositional technique for extending melodic ideas.

Sonata-allegro form (also known as sonata form): Most important musical structure of the Classical Era. It is based on the concept of dramatic interaction between two contrasting themes and structured in four parts, sometimes with an introduction to the exposition or first part. The exposition introduces the main themes that will be developed in the development section. The themes return in the recapitulation section and the movement is closed with a coda.

Stringendo: Compressing time; getting faster.

String quartet:
1. Ensemble of four stringed instruments: two violins, viola, and cello.
2. Composition for such an ensemble.

Symphony: Large-scale instrumental composition for orchestra, containing several movements. The Viennese classical symphony usually had four movements.

Syncopation: Displacement of the expected accent from a strong beat to a weak beat, and vice versa.

Theme and Variations: Musical form in which a theme is introduced and then treated to a series of variations on some aspect of that theme.

Tonic: First note of the scale; main key of a composition or musical section.

Transition (or bridge): Musical passage linking two sections.

Triad: Chord consisting of three notes: the root, the third, and the fifth, e.g.: C-E-G, the triad of C major.

Trio:
1. Ensemble of three instruments.
2. Composition for three instruments.
3. Type of minuet, frequently rustic in nature and paired with a minuet to form a movement in a Classical Era symphony.

Triplet: Three notes occurring in the space of one beat.

Tutti: Whole orchestra plays together.

Voice: A pitch or register, commonly used to refer to the four melodic pitches: soprano, alto, tenor, and bass.
Biographical Notes

Brentano, Antonie (1780–1869). Wife of Franz Brentano. Antonie was the “immortal beloved,” the great love of Beethoven’s life.

Beethoven, Caspar Anton Carl (1774–1815). Beethoven’s brother, who married Johanna Reiss. Beethoven would later claim custody of their son Karl.

Beethoven, Johann (1740?–’92). Beethoven’s father, musician and teacher.

Beethoven, Maria Magdalena (1746–’87). Beethoven’s mother.

Beethoven, Nikolaus Johann (1776–1848). Beethoven’s brother; apothecary.


Lobkowitz, Prince Josef (1772–1816). Patron, admirer and co-donor of Beethoven’s annuity; major figure in the Austro-Hungarian Empire.

Maazel, J.N. (1772–1838). Inventor of the metronome and other mechanical instruments. The battle symphony (“Wellington’s Victory”) was his idea.

Neefe, Christian (1748–’98). Composer who introduced Beethoven to the works of Johann Sebastian Bach.

Razoumovsky, Prince Andrei (1752–1836). Patron and friend of Beethoven. Razoumovsky was the Russian ambassador in Vienna and one of the wealthiest and most brilliant men in Europe.

Ries, Ferdinand (1784–1838). Pianist and composer. Ries was a student of Beethoven and later his friend. One of Beethoven’s earliest biographers.

Rudolph, Archduke of Austria (1788–1832). Son of Leopold II. Rudolph was a student of Beethoven and one of the three donors of Beethoven’s annuity.

Schindler, Anton (1795–1864). Violinist and conductor. Schindler was a devoted friend of Beethoven and an early biographer.

Bibliography

General Musical Interest


II. The Classical Era


III. Beethoven Biographies


The Symphonies of Beethoven
Part III

Professor Robert Greenberg
Robert Greenberg, Ph.D.

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Robert Greenberg has composed over 40 works for a wide variety of instrumental and vocal ensembles. Recent performances of Greenberg’s work have taken place in New York, San Francisco, Los Angeles, Chicago, England, Ireland, Italy, Greece, and The Netherlands, where his “Child’s Play” for String Quartet was performed at the Concertgebouw of Amsterdam in 1993.

Dr. Greenberg holds degrees from Princeton University and the University of California at Berkeley, where he received a Ph.D. in music composition in 1984. His principal teachers were Edward Cone, Claudio Spies, Andrew Imbrie, and Olly Wilson. His awards include three Nicola De Lorenzo Prizes in composition, three Meet the Composer grants, and commissions from the Koussevitzky Foundation of the Library of Congress, the Alexander String Quartet, XTET, and the Dancer’s Stage Ballet Company.

He is on the faculty of the San Francisco Conservatory of Music, where he is chair of the Department of Music History and Literature and director of curriculum of the Adult Extension Division. He is creator, host, and lecturer for the San Francisco Symphony’s “Discovery Series.”

He has taught and lectured extensively across North America and Europe, speaking to such corporations and musical institutions as the Van Cliburn Foundation, Arthur Andersen, Bechtel Investments, the Shaklee Corporation, the University of California/Haas School of Business Executive Seminar, the Association of California Symphony Orchestras, the Texas Association of Symphony Orchestras, and the Commonwealth Club of San Francisco.

His work as a teacher and lecturer has been profiled in the Wall Street Journal, Inc., magazine, and the San Francisco Chronicle. He is an artistic co-director and board member of COMPOSERS INC. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.

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# Table of Contents

## The Symphonies of Beethoven

### Part III

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professor Biography</td>
<td>i</td>
</tr>
<tr>
<td>Course Scope</td>
<td></td>
</tr>
<tr>
<td>Lectures 17–19</td>
<td></td>
</tr>
<tr>
<td>Symphony No. 5—The Expressive Ideal</td>
<td></td>
</tr>
<tr>
<td>Fully Formed, I-III</td>
<td>1</td>
</tr>
<tr>
<td>Lectures 20–22</td>
<td></td>
</tr>
<tr>
<td>Symphony No. 6—The Symphony as Program, I-III</td>
<td>28</td>
</tr>
<tr>
<td>Lectures 23–24</td>
<td></td>
</tr>
<tr>
<td>Symphony No. 7—The Symphony as Dance, I-II</td>
<td>58</td>
</tr>
<tr>
<td>Timeline</td>
<td></td>
</tr>
<tr>
<td>Glossary</td>
<td></td>
</tr>
<tr>
<td>Biographical Notes</td>
<td></td>
</tr>
<tr>
<td>Bibliography</td>
<td></td>
</tr>
</tbody>
</table>

See Part I or II

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Lectures Seventeen–Nineteen
Symphony No. 5—The Expressive Ideal Fully Formed,
I-III

Scope:
Lectures Seventeen through Nineteen focus on Symphony No. 5 with references to its disastrous 1808 premiere and an in-depth analysis of the score. We see how Beethoven’s compositional progress fully matures in the musical and expressive content of Symphony No. 5, which is conceived as a vehicle for a drama in which light and hope triumph over the forces of darkness and despair. Beethoven is revealed as an extraordinary and unprecedented master of the art of developing entire movements from small, seemingly inconsequential motives. Symphony No. 5 also shows him to have a revolutionary concept of rhythm as a narrative element in its own right and as a key factor in the generation of drama. We learn how Beethoven, now light years away from his Classical Era beginnings, has embraced romanticism in his own unique manner.

Outline
I. Introduction.
   A. The premier of Beethoven’s Symphonies 5 and 6 were held in Vienna on December 22, 1808.
   B. The concert was beset by problems, many of them of Beethoven’s doing.
II. Symphony No. 5 in C Minor, Op. 67, movement 1, sonata-allegro form: analysis with reference to the WordScore guide™ and musical examples.
   A. Exposition.
      1. The “Statement of Purpose” is announced. This is an opening orchestral unison, intoning a repeated four-note motive, the so-called “fate” motive.
      2. Theme 1 is a theme of brutal rhythmic power and motivic simplicity; angry music, full of dark and deep emotions.
         a. Theme 1 is jagged, raw, and undecorated. It consists entirely of permutations of the four-note “fate” motive and is filled with tension-generating pregnant pauses (fermata).
         b. The tonic key of C minor, a dark, tragic key of despair, is also very important in reinforcing the sense of tension.
      3. Theme 2 is a contrasting, lyric, and initially gentle theme. It is heralded by a horn call based on and analogous to the opening “Statement of Purpose” and is accompanied by “fate” motives.
      4. An extraordinary process of motivic development is operative from the opening of the exposition to its conclusion, as the four-note “fate” motive is developed into an entirely new-sounding series of thematic ideas.
B. Development in five parts.

The melodic/lyric growth of the exposition is crushed by harmonic dissonance and melodic fragmentation.

1. In parts 1–3 there is a powerful return to the minor (F minor). Part 3 brings back two thunderous horn calls in the violins.
2. In part 4 the horn call is progressively fragmented. The carefully nurtured motives of the exposition are dismembered until all that remains are single, isolated, pathetic “chords of despair.”
3. Part 5 sees a brutal retransition that brings the dying movement back to life.

C. Recapitulation.

1. A suppressed theme 1 and an oboe cadenza remember the horrific events of the development. The “fate” motive is now without the power it had in the exposition.
2. Incredibly and gloriously, theme 2 and the subsequent cadence material appear not in C minor (as we would expect in a Classical Era sonata-allegro movement) but in a triumphant C major!

D. Coda in six parts: a development of the development section.

1. In parts 1–3 the mode (key) returns to minor and the process of fragmentation that characterized the development section is here thrown into reverse, as new sounding thematic materials grow from the fragmented horn call.
2. In part 4 a vigorous, dramatic, and entirely new-sounding march theme appears. In reality it is a further development of the fragmented horn call.
3. Parts 5 and 6 sound, respectively, like another retransition and another recapitulation.

III. Movement 2, quasi-double variations form.

A. This movement is designated “andante con moto”—andante with motion. This implies that it is a dance, not a dirge!

B. Its form is an extremely unorthodox version of double variations form. In fact, movement 2 is really two movements in one. It features two alternating themes.

1. Theme A, a broad and beautiful theme in A flat major, is successively varied via elaboration. This movement is about the uplifting power of C major, as witnessed by
2. Theme B, also a lyric theme. Theme B, initially in A flat major, is transformed into triumphant magnificence by the power of C major.

C. Strict variational process breaks down about halfway through the movement.

D. The coda ends the movement in A flat major, on a surprisingly vigorous and powerful note for an ostensibly lyric movement.
E. The key of C major seems to be acting as a stimulant to energize theme A of this movement.

IV. Movement 3, scherzo.
A. Part 1, scherzo 1.
   1. It’s back!… C minor is back! Phrase a is an ominous, rising passage in C minor, that functions analogously to the “Statement of Purpose” of the first movement.
   2. Phrase b is a brutal, pounding theme (“Hunting Horns of Hades”) in the rhythm of the “fate” motive. C minor is back with a vengeance!
B. Part 2, trio.
   1. Phrase c is a brilliant and farcical fugue-like passage that blows away the darkness of C minor.
   2. Phrase d is an exuberant, elephantine passage for the low strings that indulges in a bit of a finger exercise before ascending to an extended version of the fugue-like passage.
C. Part 3, scherzo 2. No longer brutal, the scherzo is now a quiet, plucked, utterly deflated bit of C minor nastiness. It ends with a deceptive cadence.
D. The transition to movement 4 is a slow and extraordinary progression from darkness to light.

V. Movement 4, sonata-allegro form.
A. Exposition: Theme 1 appears in the full orchestra in C major.
B. Development in six parts.
C. Coda in seven parts.

VI. For Beethoven the fifth crystallizes his mature compositional innovations:
A. The practice of allowing the context to dictate the form.
B. The use of motivic development as a fundamental technique.
C. The concept of movements as steps in a dramatic progression (similar to acts in an opera or a play).
D. The use of rhythm (divorced from melody) as a narrative element.
E. The concept of music as self-expression.
MOVEMENT I  Sonata Allegro form
"Allegro con brio (J = 108)"  duple meter (2/4)

Exposition
The music grows from skeletal, melodic minimalism to lyric triumph

Theme 1
"Statement of Purpose:" An orchestral unison intones a hammering, skeletal 4-note motive (the so-called "fate motive") which is immediately sequenced downward to create a larger, 8-note unit, set off from what follows by a long fermata

Theme 2
"Horn Call:" Based on, and in function analogous to, the opening "Statement of Purpose," the "Horn Call" heralds the arrival of Theme 2

Cadence Material
Part 1: Glorious and triumphant; 2 falling phrases (akin to those of the Modulating Bridge) blare forth in Eb Major

Part 2: A downward series of "fate motives" bring the Exposition to a brilliant conclusion

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Op. 67 (1808)

22

"Statement of Purpose." Another 4-note "fate motive" explodes forth in orchestral unison

ff

p cresc. ———

25

Four-note "fate motive" is further sequenced and transformed, rising as it goes

a 1

f < ff

44

Modulating Bridge
Brief, but extremely intense, transition consisting of 3 long, downward sequences of the 4-note "fate motive"

63

The initially lyric opening of Theme 2 is itself a permutation of the "Horn Call"

\[ \text{C major} \]

83

As the theme progresses, 4-note "fate motives" rise from the low strings, propelling the music forward; the mood is one of strength and approaching triumph, not one of tragedy and angst as was the opening of the movement

cresc. ———

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Development  The melodic/lyric growth and transformation of the Exposition is crushed by harmonic dissonance and melodic fragmentation!

Part 1: "Statement of Purpose" opening has been altered; the 2nd half (Db > C) is filled with an ominous foreshadowing — the triumph of the Exposition's end is instantly forgotten!

Part 3: Two "Horn Calls" thunder forth defiantly from the violins

Incredibly, the 2-note units dissolve, leaving only single, isolated "chords of despair"

Sudden burst of energy from a single tutti "Horn Call" would indicate the music is not quite dead (yet!)

The pathetic, isolated "chords of despair" resume; the rhythmic, melodic and tonal elements of this movement are as close to death as they can get!
Part 2: The texture thickens as more and more instruments join the fray; the intensity builds!

Note: "Fate motives" in various permutations are now overlapping in imitative polyphony

Part 4: Dissolution, destruction and disintegration

A third "Horn Call" begins but is brutally cut short

The dismemberment of the "Horn Call" continues; now only the middle 2 notes are heard!

Part 5: Retransition

Again, a sudden burst of "fate motives" attempts to revive the movement; this time, they do not stop but tenaciously continue, shattering the deadly reverie of the "chords of despair." Like 20cc's of adrenaline administered directly to the heart of the movement, the music revives ...

\[ C \ C^\# \ D \ E \ F^\# \]
\[ C^7 \ C^\#^7 \ G\text{mi4} \ E\text{7} \ D^6 \]
Recapitulation

**Theme 1**  
"Statement of Purpose."  
Powerfully intoned by orchestral unison  

\[ \text{c minor} \]  

\[ \text{ff} \]

The "fate motive" theme resumes, but without the power and bluster of the **Exposition**; the music has undergone a profound trauma in the development, and that is reflected in this rather melancholy phrase and the following *oboe* cadenza.

\[ \text{a} \]

\[ \text{p} \]

\[ \text{f} \]

**Modulating Bridge**  
Much as before: brief, but intense, passage consisting of downward sequences of the "fate motive," it is the harmonic job of this recapitulatory bridge to bring the key area back to c minor, a job it does ably; we are prepared for a dark and stormy

**Theme 2**  

\[ \text{(G}) \]

\[ \text{ff} \]

**Note:** This recapitulatory "Horn Call" is scored for two *bassoons*; the unwaved, natural horns of Beethoven's day being incapable of playing in the key of "C" after having been in "Eb".

**Cadence Material**  
Part 1: Glorious and triumphant; two falling phrases blare forth in

\[ \text{C major} \]  

\[ \text{ff} \]
Oboe Cadenza: A plaintive, solo oboe sings a melancholy song of remembrance for the trauma (death of innocence?) of the

**Development:**

\[ \text{Musical notation} \]

\[ f \text{ decresc.} \]

\[ p \text{ cresc.} \]

\[ f \]

The business of remembrance past, the theme returns to its former, terrible glory — momentum grows as the melodic line climbs

\[ a' \]

\[ f \]

What?! Who?! How?! When?! WHOA!!!

The lyric **Theme 2** arrives, not dressed in the black mourning of c minor, but in the diaphanous glow of C Major!

\[ p \]

"dolce"

As the theme progresses, 4-note "fate motives" rise from the low strings, propelling the music forward

\[ \text{Musical notation} \]

\[ \text{Musical notation} \]

\[ \text{Musical notation} \]

Part 2: A downward series of "fate motives" bring this extraordinary **Recapitulation** to its conclusion; the movement would seem, for this moment at least, to be filled with hope and triumph
**Coda**

The Coda is, in reality, a second development section, which throws the processes of dissolution, destruction and disintegration of the 1st Development.

---

**Part 1:**

The C Major triumph of the Recapitulation is, for now, crushed by a series of furious, elemental chords which hammer away on the “fate motive” rhythm; the mode turns back toward minor.

*ff*

Note: These hammering chords were first heard in Part 2 of the Development.

---

**Part 3:**

New life from what before led to disintegration!

A third “Horn Call” begins but is cut short.

---

As before, the “Horn Call” is further reduced to its middle 2 notes — But now that 2-note unit weaves a web of activity in both 1/4 notes and 8th notes (Diminution and double diminution of the original 1/2 notes)!

---

**Part 5:**

Retransition??

“Fate motives” repeated over an extended dominant pedal lead to...

---

Recapitulation #2 (or Coda Part 6?)

“Statement of Purpose”: most powerful version yet! We would seem to be back to the beginning of the movement!
into reverse; nourished by the hope provided by “C Major” in the Recapitulation, life returns to the shattered musical landscape.

**Part 2:** Two “Horn Calls” thunder forth in low strings and bassoons, under upwards sweeping violins.

\[
\begin{array}{c}
\text{c minor} \\
\text{f}
\end{array}
\]

*Note:* These “Horn Calls,” which use the pitches of the movement opening “Statement of Purpose,” are analogous to the 2 “Horn Calls” heard in Part 3 of the Development.

**Part 4:** A vigorous, marchlike, utterly new sounding theme is actually derived from the truncated “Horn Call” of measure 406:

\[
\begin{array}{c}
\text{c minor} \\
\text{f}
\end{array}
\]

*Note:* Again, here in the Coda, new musical life grows from what in the Development had marked disintegration.

---

**Theme 1**

Quietly begins, though the music is static due to a tonic pedal harmony.

\[
\text{pp}
\]

The quiet is shattered by a hammering cadence built on the “fate motive” rhythm; the movement suddenly and abruptly ends! What does this mean? Where is the symphony going? What was the significance of C Major? Stay tuned …
Movement II quasi Double Variations form
Andante con moto \( \frac{4}{4} \) triple meter \( \frac{3}{8} \)

Theme A “dolce”
Lilting, lyric, dotted-rhythm filled theme in the unexpected key of A\textsuperscript{b} major

Wow! the G\textsuperscript{b} turns into an F\textsuperscript{#}, the A\textsuperscript{b7} chord turns into a German\textsuperscript{6}, and we are suddenly and powerfully headed toward...

Theme B transformed! A brilliant and magnificent version of the theme in C Major leaves us momentarily breathless
**Theme B**
Offers a slight contrast with the opening **Theme A**

A mysterious and hesitant phrase follows as the top voice moves up to a Gb, forming an Ab7 chord. Where is this going?

**Note:** Delicate triplet accompaniment in violas.

**HUH?** As suddenly as it began, the triumphal and magnificent mood disappears; a quiet and mysterious passage modulates back toward Ab Major.

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Variation 1

Theme A / Variation 1
Theme is now embellished: its dotted rhythms are replaced by smoothly flowing sextuplets (groups of six notes) per measure.

<table>
<thead>
<tr>
<th>low strings</th>
<th>winds/upper strings</th>
</tr>
</thead>
<tbody>
<tr>
<td>( a^{+} )</td>
<td>(b)</td>
</tr>
<tr>
<td>( A^{\flat} \text{ Major} )</td>
<td></td>
</tr>
</tbody>
</table>

Cadential passage, much as before

<table>
<thead>
<tr>
<th>clarinet/bassoon</th>
</tr>
</thead>
<tbody>
<tr>
<td>( a^{+} )</td>
</tr>
<tr>
<td>( A^{\flat} \text{ Major} )</td>
</tr>
</tbody>
</table>

Variation 2

(Developmental — strict variation technique breaks down as Beethoven begins to explore, freely, various aspects of the themes)

Theme A / Variation 2
Further embellishment of the theme, now heard embedded in smoothly flowing groups of twelve notes per measure.

<table>
<thead>
<tr>
<th>low strings</th>
<th>1st violins</th>
</tr>
</thead>
<tbody>
<tr>
<td>( a^{+} )</td>
<td>( a^{+} )</td>
</tr>
<tr>
<td>( A^{\flat} \text{ Major} )</td>
<td>( A^{\flat} \text{ Major} )</td>
</tr>
</tbody>
</table>

Extended considerably

Lowest strings (cello and bass) ascending play elaborated theme underneath throbbing, tutti accompaniment

Eb Major scales

Theme B / Variation 2
Theme B (and C Major) return without the preliminary, \( A^{\flat} \) version in this most magnificent version yet!

<table>
<thead>
<tr>
<th>tutti</th>
</tr>
</thead>
<tbody>
<tr>
<td>( a^{+} )</td>
</tr>
<tr>
<td>( C \text{ Major} )</td>
</tr>
</tbody>
</table>

Modulation back toward \( A^{\flat} \) Major, but not via the mysterious, hesitant phrase, but rather, via simple, appoggiature \( E^{b} \) chords (V/\( A^{b} \))
Again, the mysterious $G^b$ intrudes, creating an unstable $A^b7$ chord.

The mysterious $E^b7$ chord throbs alone eight times; we wait...

Solo winds (clarinet, bassoon, flute, oboe) play an "early version" of Theme A (as it appeared in Beethoven's sketchbooks).

An altogether extraordinary passage features smooth, gliding winds in doubled thirds; again we wait... modulatory.

Quiet, almost elfin passage (plucked strings and staccato winds); features the first use of any key other than $A^b$ major or $C$ Major in the movement.

Theme virtually evaporates into a series of (mostly) upwards reaching scales in winds and strings.
Variation 3 (Recapitulatory)

Theme A / Variation 3
A powerful and confident version of this heretofore lyric theme restores the dotted rhythms of the opening
tutti
$4^5$
$A^b$ Major
$ff$

Coda

Theme A Brief
Quiet arpeggios quickly pick up
$A^b$ Major momentum and volume
$pp$ cresc. $-----$

A surprisingly vigorous and powerful conclusion for an ostensibly “lyric” movement
(What’s gotten into $A^b$ Major? Is this the influence of C Major??? Continue to stay tuned!) $ff$
Early sketchbook version of Theme A returns in bassoon accompanied by absolutely jaunty strings!

Three powerful, upward sweeping gestures

Theme A

Winds/upper strings

B

Ab Major

C A D E N C E

\[ \text{\( \text{pp} \quad \ll \ll \ll f \gg \quad p \quad \ll f \gg \)} \]
**MOVEMENT III** *(Scherzo)*

"Allegro \( \text{\textfrac{f}{4}} = 96 \)* triple meter (\(3/4\))

**Part I: (Scherzo)**

(It’s back! ... C minor is back! ... And it’s not happy at all with the lyricism and “false hope” of **Movement II**, with its C Major episodes and powerful A\(^b\) Major conclusion!)

\[ \text{a} \]

This introductory passage clearly recalls the opening of **Movement I**: Two brief phrases, each followed by a dramatic pause; however, where the **Movement I** "Statement of Purpose" was brief and dramatic, this passage is ghostly and ominous.

**Phrase 1:** Ascending c minor arpeggio rises like a foul vapor from the depths of the orchestra:

\[ \text{Phrase 2: Another foul, nasty c minor ascent, slightly longer than the first. After the glories of the 2nd movement, we know this quiet darkness cannot bode well!} \]

\[ \text{b}^1 \]

Ominous opening passage resumes

**Phrase 1:** Ascending arpeggio

Open

\( b^b \) minor

Open

\[ \text{Phrase 2: Extended and modulatory} \rightarrow \text{Blaring "H H of H" again shivers our timbers; the expressive effect of this terrifying music is extraordinary. How will we ever escape its dark grip?} \]

\[ \text{c minor} \rightarrow \text{f minor} \]

\[ \text{ff} \]
Argh! It's all back! Blaring “Hunting Horns of Hades” viciously announce a dramatic, c minor theme clearly based on the Movement 1 “fate motive.”
Part 2: (Trio)

(How will the music respond, in the Trio, to the seemingly overwhelming darkness of the Scherzo? Simple! With humor, dance-like energy and, of course, an instant shift to C Major.0

This fast, fugue-like passage is both brilliant (for its dance-like rhythmic energy and C Major hue) and fanciful (by starting the fugue/dance in the cellos and basses, the music takes on a comic, dancing elephant-type character— and also obliterates the ominous low strings of the Scherzo opening.)

C Major → G Major

161

"The music lesson." The exuberant low strings get tied up, after a series of false starts, they begin a 3-finger exercise which leads to ...

C Major

Part 3: (Scherzo)

(And how will the strutting and blaring c minor Scherzo react to the physical energy and comic joy of the C Major Trio?)

235

Phrase 1: Ominous, c minor ascending arpeggio, much as in the beginning c minor

Phrase 2: The strings are now plucked (pizzicato) and even more hushed than before. What does this mean?

Well, well, well. Mr. Tough-Guy-C-Minor-In-You-Face is reduced here to an insectile little ugly, stripped completely by the trio of its bluster and power.

C minor → f minor

pp
An extended version of the fugue-like passage, this time starting in the violins.

C Major

As before, the fugue-like music resumes, ascends and becomes increasingly quiet, ultimately melting away to nothing.

Phrase 1:
Rising arpeggio
C minor

Phrase 2:
Low strings continue to play a version of the arpeggio as upper strings and winds intone their "newish" melody

"Codetta," one last icky, slimy version of the formerly blaring "H of H" theme

Transition
A slow and extraordinary transition from darkness to light, a passage equated by one writer as Orpheus’s journey from the underworld to light. Slowly the harmonic haze clears, melodic ideas congeal, and the harmonic resolution denied by the deceptive cadence approaches.
**MOVEMENT IV**  *Sonata-Allegro form*

*"Allegro (d = 84)"*  duple meter (4/4)

**Exposition** The three trombones, piccolo and contra-bassoon, sitting in wait since the symphony began, enter together with the rest of the orchestra at the onset of the movement; the physical impact of their entrance is palpable!

### Theme 1

- **Part 1:** Triumphant, martial theme played by everybody; the celebration has begun — C Major has been attained, at last!

- Jostling groups of falling 4-note motives dash past in orchestral unison

### Theme 2

- Consists of rising/falling groups of four notes:

**Strings**

- C Major

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Part 2: Triumphant, martial tone continues as winds and brass alternate with arpeggiated low strings.

Modulating Bridge
Grows directly out of Theme 1, Part 2

Note: Underneath the descending portion of Theme 2, the following, formerly unobtrusive "bass figure:"

Extension and buildup

Yet another permutation of the 4-note motive

Strings tutti

Extended and modulatory
Development

Part 1: Continuation of the forward momentum that characterized the end of the Exposition

\[ \text{modulatory} \rightarrow \text{ff} \]

Part 2:

\[ \text{Theme 2:} \]

Strings

\[ a \]

A Major

\[ f \quad p \]

Descending portion of Theme 2 further explored; modulatory strings/winds

Note: The gradual emergence of the "bass figure" from Theme 2 of the Exposition.

Part 4: Incredible passage, dominated by three alternating elements:

1) 2-note motives drawn from the "bass figure," in the strings
2) Rising 4-note motive from Theme 2, in the winds
3) Groups of 4 repeated notes in brass and timpani

This is dramatic and imposing music!

\[ f \]

Part 5: Another dramatic passage, this one featuring:

1) "Bass figure," in brass and winds
2) Embellishment in the strings
3) Pedal "G" in low strings and timpani
4) Upward 4-note motive from Theme 2 in the piccolo

Recapitulation

Just in time, triumphant C Major returns, the Movement III quote but a memory, and not a current reality.
Part 3: Strings continue to play the descending portion of Theme 2; the "bass figure" begins to rise to the surface of the music!

"Bass Figure," powerfully intoned in the trombones, horns and trumpets, overpowers the remnants of Theme 2.

The music is building toward a HUGE climax — surely an event of signal importance is about to follow!

Part 6: Instead of the expected entrance of a monumental passage … Say what? Quiet ticking in the violins leads to … A quiet, ghostly appearance of the "H H of H" theme from Movement III! In 3/4 time! In c minor! Is it a bad dream? Time stands still …

pp

Theme 2

Extension and buildup

C Major

Cadence Theme

strings tutti Extended and modulatory

C Major
Coda

Part 1: Strings and winds play the descending portion of Theme 2 over the "bass figure" over "G" (dominant) pedal

Part 2: Joyous, celebratory violins play an elaborate, filligree-like embellishment over the "bass figure" in winds and brass

Part 4: "Sempre piu allegro" (get faster and faster) Like a runaway train, the music becomes, gradually, faster and louder ...

Part 5: "Presto (≈ 112)" Cadence Theme charges to the front; more and more instruments join in as the momentum and energy continue to build ...

\[ p \quad \text{cres. - - - - - - - - - - - - - - - - - - - -} \]

\[ f \quad p \quad p \quad p \quad p \quad \text{etc. cres. - - - - - - - - - - - - - -} \]
Part 3: A motive drawn from Theme 1, Part 2, is heard 3 times:

Four upward scales in the piccolo

1st 2nd 3rd strings winds strings

ff p p f f

Part 6: Almost giddy with excitement, the brass and winds, fanfare-like, intone Theme 1, Part 1

C Major (from here on out!)

ff

Part 7: Rip-roarin', fire snortin' cadence features nothing but dominant and tonic harmonics for 40 measures!

ff

End of Symphony
Lectures Twenty–Twenty-Two
Symphony No. 6—The Symphony as Program, I-III

Scope:
Lectures Twenty through Twenty-two discuss Symphony No. 6 as an example of pure expression, representative of Beethoven’s great love of nature and the countryside. We see how Beethoven elevated program music to heights it had not previously enjoyed, presaging the Romantic Era’s love affair with the genre. We examine how Symphony No. 6, as a symphony that depicts a story in musical terms as its movements progress, is as different from the Fifth and Seventh Symphonies as night from day.

Outline
I. Beethoven’s love of nature was well-documented. Like many 19th-century artists, he felt inspired by nature.

II. Instrumental compositions that use extensive extra-musical devices or tell a literary story in musical terms are called program compositions or tone poems. Beethoven’s Sixth Symphony is an example of a program symphony. What is remarkable about Beethoven’s Symphony No. 6 is not that it is programmatic but that a composer of genius chose to work within (and elevate by his example) a genre of music not generally favored by the best composers.

III. Symphony No. 6 in F Major, Op. 68, movement 1, sonata-allegro form: analysis with references to the WordScore Guide™ and musical examples.
A. This movement is about the varied repetition of nature, portrayed by varied musical repetition, and the feelings it inspires.
B. The Introduction begins with a musette-type open fifth drone accompaniment, followed by the entry of motives 1 and 2. In phrase a², motive 2 (inverted) is heard 13 times.
C. Theme 1 is a simple, rustic theme that grows directly out of the introduction to this movement. Theme 2, connected to theme 1 by a modulating bridge passage, is a rustling, serene theme that is as much texture as it is a tune.
D. Parts 1–11 of the development are based on varied repetition made interesting through sudden, shocking harmonic shifts. Parts 12–16 contain the only significant melodic development in the movement, based on the chorale-like melody from the introduction (phrase a¹).
E. In parts 1–6 of the coda, triplets increasingly replace more sharply felt eighth and sixteenth notes as the movement winds down. Parts 7–8 give us a preview of sorts, as we meet the village band of movement 3.
IV. Movement 2, sonata-allegro form.
   A. Theme 1 is a sweet, leisurely, long-breath theme of great calm and serenity. A triplet-filled “Brook Theme” accompanies theme 1.
   B. Theme 2 is another gentle, long-breath theme in two parts.
   C. The cadence material is in two parts. Part 1 is a brief, rich polyphonic exploration of the opening of theme 2, part 2. Part 2 of the cadence is a brief evocation of theme 1. Part 1 of the cadence will appear as a refrain throughout the remainder of the movement.
   D. Birdcalls—in part 2 of the seven-part development we hear Schindler’s “giraffe-throated yellowhammer.” Part 2 of the coda features three woodwind cadenzas, each imitating a different bird.

V. Movement 3 is about the idealized Enlightenment vision of the “happy peasant” as portrayed through three dances, each of which is repeated.
   A. Dance 1 is the longest of the three. Note the sudden and striking key change from F major to D major (measure 9) that mirrors the equally sudden change from G major to E major in the development section of the first movement.
   B. Dance 2 features a stylization of the village band at the Three Ravens, a favorite watering hole of Beethoven.
   C. Dance 3 is forceful, earthy, and square-rhythmmed.
   D. Dance 1 returns, presto, and ends with a deceptive cadence. There has occurred no F major closed cadence to conclude the movement, which segues immediately to movement 4.

VI. Movement 4 (“Storm”) is about meteorological mayhem, nature portrayed in musical terms and nature as metaphor. This purely programmatic movement portrays the progress of a vicious summer storm.
   A. Distant rumbles of approaching thunder can be heard in the low strings, followed by the pitter-patter of the first raindrops.
   B. These are followed by an explosive downpour as the storm hits, replete with lightning and thunder.
   C. The passing of the storm becomes a metaphor for salvation. This movement segues directly into the fifth-movement hymn of thanksgiving.

VII. Movement 5, rondo form—the “Shepherd’s Hymn” of gratitude and thanksgiving after the storm.
   A. Theme A, a simple, folk-like theme (the “Shepherd’s Hymn”) grows out of it and is reminiscent of movement 1, theme 1.
   B. Theme B is an expanding, rising melody imbued with great momentum and energy. Theme C is a pastoral theme, most probably based in part on a genuine Croatian folk song.
   C. The movement closes with a coda in eight parts.
WordScore Guide™: Beethoven Symphony No. 6 in F Major

**MOVEMENT I** Sonata-Allegro form

“*Allegro ma non troppo* (♩ = 66)”  duple meter (2/4)

“The cheerful impressions excited by arriving in the country” (morning)
The varied repetition of nature portrayed by varied musical repetition

**Exposition**

**Introduction:** Preview of thematic motives

“Musette” (bagpipe) open- 5th drone of rural music precedes the appearance of a sturdy, rustic phrase, which features two motives of key importance to the movement:

```
\begin{align*}
\text{motive 1} & \quad & \text{motive 2} \\
\end{align*}
```

Second, expanded phrase sees motives 1 and 2 explored and the introduction of a new, chorale-like melodic idea (which itself grew out of an accompanimental viola melody):

```
\begin{align*}
a & \quad & a' \\
\end{align*}
```

**Theme 1**

Simple, rustic theme grows directly out of the **Introduction** (motives 1 and 2)

```
\begin{align*}
\text{oboe, then} & \quad & \text{strings} \\
\text{other winds} & \quad & a \\
\text{F Major} & \quad & a' \\
\text{p} & \quad & f \\
\end{align*}
```

Phrase extended via repetition

Note: Pedal “F,” F Major harmonic pedal
Note: Bird song in flutes
"Pastoral Symphony"  
**Op. 68** (1808)

It is left to the listener to discover the situation… Every kind of painting loses by being carried too far in instrumental music… Anyone who has the faintest idea of rural life will have no need of descriptive titles to enable him to imagine for himself what the composer intends. Even without a description, one will be able to recognize it all…

— Beethoven, Notebook entry, 1807

Motive 2 (inverted) heard 13 times in succession; changing dynamics and orchestration ensure that each repetition is slightly different from the last.

Musical “growth” through very slightly varied repetition — a metaphor for the repetition and variety of nature!

---

**52**

Modulating Bridge

Alternates “coo-ing” triplets in winds

and

motive 1 sequence in strings
Theme 2

Part 1: Rustling, serene "themelette" is as much a texture as a tune; polyphonically intertwining parts give the effect of lush, undergrowth — the harmonious intertwining of vines, leaves and branches

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Development Based, for the most part, on varied repetition made interesting through sudden, striking harmonic shifts

Part 1: Sequence based on Theme 1

Part 2: Long, static presentation of motive 2 over

Part 3: Long, static presentation of motive 2 over

F Major (modulatory) → B♭ Major pedal harmony → D Major pedal harmony

Part 7: Long, static presentation of motive 2 over

Part 8: Long, static presentation of motive 2 over

G Major pedal harmony → E Major pedal harmony

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**Cadence Material**

**Part 1:** Brief passage in triplets based on the "coo-ing" portion of the bridge.

**Part 2:** Lengthy (24 ms) pedal on "C," above which motive 2 is used exclusively; this extremely static passage dissipates all energy and anticipates the stasis of the Development.

---

**Part 4:** Motive 2 moves into the bass.

**Part 5:** Motive 2 is imitated from voice to voice until all that remains is its final 2 notes.

---

**Part 9:** Motive 2 moves into the bass.

**Part 10:** Motive 2 is imitated from voice to voice until all that remains is its final 2 notes.

---

**Part 11:** Sequence based on Theme 1.

---

**Part 2:** Dialogue between vigorous strings and lyric winds, all based on motive 2.

---

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Parts 12–14 of the Development contain the only significant melodic development in the movement.

**Part 12:** Chorale-like melody from the **Introduction** \(a^1\); "dolce"

- winds: low strings
- (The first sustained use of a minor key in the movement! A real testimony to the overall brightness and serenity of this music!)

**Part 13:** Chorale-like melody from the **Introduction** in a brief sequence \(2x\) total; \(g\) minor

**Part 14:** Chorale-like melody from the **Introduction** in a brief sequence \(2x\) total

- C Major → F Major
- \(ff\)

---

**Recapitulation**

**Introduction** (abbreviated) Beginning with what had been in the **Exposition**, phrase \(a^1\), this expanded phrase sees motives 1 and 2 explored and the reintroduction of the chorale-like melody \(a^1\).

- F Major
- Pedal "C"

**Motive 2** is heard 12 times: triplet decoration continues in strings

- \(a^1\)
- Note: "Coo-ing" triplets in horns starting at ms 308

**Theme 2**

**Part 1:** Rustling, serene "themelette," much as in **Exposition**

- \(a\)
- \(a^1\)
- \(F\) Major
- \(p\)

**Part 2:** Dialogue between vigorous strings and lyric winds, all based on motive 2

- \(b\)
- \(b^1\) extended

---
Part 15: Chorale-like melody breaks down; motive 2 takes over the texture and leads to one last version of Theme 1 (all of this in F Major — the tonic key has already been comfortably achieved long before the end of this erstwhile Development!)

Part 16:
violin 1st violins
trill alone play a
light, arpeggiated
descent to the Recapitulation

Theme 1 (abbreviated)
Brilliant, celebratory version of this rustic theme

\[ A^2 \] Phrase extended via
F Major repetition

Note: Pedal "F," F Major harmony and bird song in flutes

Modulating Bridge
Alternates "coo-ing" triplets in winds over motive 1 sequence in strings

\[ F \]

Cadence Material
Part 1: Brief passage in triplets based on the "coo-ing" portion of the Modulating Bridge

\[ F \]

Part 2: Lengthy (24 ms) pedal on tonic "F," above which motive 2 is used exclusively

\[ F \]

Decresc... --.-- pp
Coda

Part 1: Opening phrase of Theme 1 is heard twice

Part 2: Brief, celebratory version of Theme 1 quickly quiets and recedes

Part 5: "Coo-ing" triplets alone remain, sounding quite magnificent in this climactic portion of the Coda

Part 8: Theme 1 sequence in 1st violins ends with a 5-note scale

Solo flute intones Theme 1 sequence and also concludes with a 5-note scale
Part 3: Bridge material, alternates "coo-ing" triplets in winds with now gentler (lazier!) triplet version of motive 2:

\[ \text{Eb Major} \]

Part 4: Bridge material, alternates "coo-ing" triplets in horns and low strings with triplet version of motive 2

\[ \text{F Major} \]

Part 6: Two cadential phrases based on motive 2

\[ pp f \quad pp f \]

Part 7: A sort of "preview of coming attractions;" we meet the village band which will be featured in the 3rd movement. The clarinet is in fine shape, the bassoon rather more limited in ability as it accompanies the clarinet gradually receding into the distance.

\[ \text{The clarinet recedes into the distance} \]

\[ pp \]

Clarinet and bassoon turn the 5-note scale into a finger exercise

\[ p \]

Tutti plays the 5-note scale, which leads to...

\[ f \]

A series of static and relaxed tonic chords; the movement ends with a marvelous sense of quietude and contentment

\[ f \quad p \]
MOVEMENT II  Sonata-Allegro form

“Andante molto mosso (\( \text{L.} = 50 \))” compound duple meter (12/8)

“By the Stream” (Afternoon and early evening)

Exposition

Theme 1
A sweet, leisurely, long-breathed theme
of great calm and serenity

Theme moves into the clarinet and bassoon

Notation: Trilly bird calls in 1st violins

1st violins

Brook Theme
Accompanies Theme 1, this lovely, murmuring “water music”
continues, in some form or another, through almost the entire
movement; scored for 2nd violins, violas, 2 solo cellos (con ando)
and pizzicato cellos and basses
Movement II and Movement IV, which balance each other symmetrically in Beethoven’s 5-movement scheme, are the two most pictorially explicit movements in the symphony.

1st violins and winds play a gentle and limpid closing phrase, which leads to a satisfying ...

\begin{align*}
\text{Cadence} & \quad \text{Modulating Bridge} \\
\text{Part 1: Quiet} & \quad \text{(Perhaps the least dramatic, least striking such bridge in all of Beethoven’s music!)} \\
\text{harmonies} & \quad \text{Part 2: A} \\
\text{repeated in} & \quad \text{continuous,} \\
\text{modulatory} & \quad \text{modulatory} \\
\text{groups of six;} & \quad \text{version of} \\
\text{extremely} & \quad \text{Theme 1, } a, \\
\text{reminiscent} & \quad \text{effortlessly} \\
\text{of the “cool-} & \quad \text{changes key} \\
\text{ing” triplets} & \quad \text{of Movement} \\
\text{of } & \quad \text{1 bridge!} \\
\text{1 bridge!} & \quad \text{1st violins} \\
\text{pp} & \quad \text{p}
\end{align*}

Note well: The lines of demarcation between Theme 1, the Break Theme, the Modulating Bridge and Theme 2 are blurred due to the lack of strong thematic contrast between them and the uniformity of the accompaniment; this is entirely understandable if we keep in mind that the function of this movement is description, not conflict.
Theme 2
Part 1: Another gentle, long-breathed theme, this phrase consisting of descending and ascending arpeggio-like figures

\[ \text{Sweet concluding phrase in flute} \rightarrow \text{bassoon} \]

1st violins
\[ a \]
P Major

Development

Part 1: Flowing, lyrical melody in clarinets and strings and flute based on Theme 2 elements

2x total

Note: These arpeggios grow directly out of Theme 2, \[ a \]

Part 2: Solo oboe and flute duet: oboe initially explores Theme 1 while the flute plays the famous "giraffe-throated yellow hammer" arpeggios in decoration:

Bird-like trills in oboe

and flute

Part 5: Again, brief concluding passage drawn from Cadence Material, Part 1

modulatory \[ \rightarrow \]

Part 6: Most striking and "developmental" part of this Development section; clarinet and bassoon alternate motives from the Brook Theme while violins play motives from Theme 1 and flutes decorate

\[ (G^\# \text{ Major} - \text{remote key}) \]
Part 2: Yet another melodic idea, gentle and lyric; reflects the marvelously rich profusion of nature

\begin{align*}
\text{bassoon} & \quad \text{bird-like trills} \\
\text{1st violins and flutes} & \quad \text{and flutes} \\
\text{\textit{c}} & \quad \text{\textit{c'}} \\
\text{\textit{p}} & \quad \text{\textit{f}} \\
\text{\textit{c'}} & \quad \text{\textit{f}} \\
\end{align*}

Cadence Material

Part 1: A brief, rich polyphonic evocation of the opening of Theme 1 of Theme 2.
Part 2: Exposition to a gentle conclusion of Parts 3 and 4 of the Development.


Part 4: Solo clarinet plays Theme 1 over the murmurings of orchestra in arpeggios in clarinet lead to ...

Part 7: Retransition
Harmony moves back towards Bb Major as thematic motives and bird-like trills in profusion herald the approach of Theme 1.

\begin{align*}
&\text{(B Major)} & \text{c mi} & \text{G} & \text{c mi} & \text{c mi} & \text{F} & \text{F} & \text{C} & \text{F}
\end{align*}
Recapitulation

Theme 1
- Beethoven’s brook and forest are now teeming with musical activity — a musical version of the evening chorus of birds and bugs!
  - Murmuring brook (strings)
  - “Giraffe-throated yellow hammers” (bassoon/clarinet)
  - Buzzing/chirping winds
  - Gently descending horns

Modulating Bridge (?)
This briefest and smoothest of transitions sees Theme 1 slightly extended

Part 2: Gentle and lyric
- Bassoon/cello/bird-like trills
- Oboe/violins/bird-like trills

Cadence Material
Part 1: Brief, polyphonic exploration of the opening of Theme 2, Part 2

Coda

Part 1: Two broad crescendos, like sighs of contentment, based on Theme 1 and Brook Theme

Part 2: Three woodwind cadenzas, each imitating a different bird and labeled in the score as follows:

“nachrigull” (nightingale), flute
“wachtel” (quail), oboe
“kuckuck” (cuckoo), clarinet
Theme 2
Part 1: Gentle descending/ascending arpeggio-like figures
  - violins
  - A
  - Bb Major
  - P

Concluding phrase in:
  - flute/ oboe
  - bassoon

Part 2: Brief evocation of Theme 1, moves without break into ...

Brief interlude
  - "nachtigall" on flute
  - "wachtel" on oboe
  - "lukuck" on clarinet

Part 3: Concluding passage drawn directly from Cadence Material, Part 1, played by 1st violins and pastoral winds; the movement gently ends as the "veil of night" descends upon the brook

Pp
MOVEMENT III “Allegro”

“A happy get-together of peasants” (Saturday evening hoe-down/hullaballoo)

Dance No. I (triple meter, \( \frac{3}{4} \) = 108)

Unaccompanied staccato strings establish a light, toe-tapping mood:

\[
\begin{align*}
\text{F Major} \\
pp
\end{align*}
\]

\[
\begin{align*}
\text{F Major} \\
pp
\end{align*}
\]

16
Purposely “crude” leap back to F Major

Rustic, musette-like dance tune resumes

33
Toe-tapping passage now remains in D Major

Rustic, musette-like dance

53
Toe-tapping passage absolutely crackles with excitement and power

\[
\begin{align*}
a \\
b \\
\text{F Major} \\
D Major
\end{align*}
\]

\[
\begin{align*}
a^1 \\
b^1 \\
\text{C Major extended} \rightarrow \text{F Major}
\end{align*}
\]

\[
\begin{align*}
\text{ff}
\end{align*}
\]
The idealized “natural” person — a happy peasant — portrayed through dance

3

Rustic and catchy dance tune rendered musette-like by pedal “D” drone/accompaniment

D Major (I)

(Note: the sudden and striking key change from F Major to D Major mirrors the equally sudden change from G major to E Major in the Movement 1 Development)

50

Rough-hewn, bellowing phrase brings this opening dance to its conclusion

F Major

(Note: One writer suggests that the upward sweeping string arpeggios that conclude the passage describe men tossing a girl into the air!

The music eventually calms and quiets …
**Dance No. 2** (triple meter)

The "wind band" at Beethoven's favorite hangout, "The Three Ravens." A group of "local musicians" (flute, oboe, clarinet, horn and bassoon) play a simple and engaging dance; their limited abilities are well evidenced by the restricted instrumental writing provided them; of the group, the clarinetist would seem to be the "most able," the bassoonist the least — the simplicity of the bassoon part is genuinely comical!

```
<table>
<thead>
<tr>
<th>91</th>
<th>oboe</th>
<th>oboe</th>
<th>clarinet</th>
<th>horn</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>a</td>
<td>a²</td>
<td>a²</td>
<td></td>
</tr>
<tr>
<td>F Major</td>
<td>p</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| 133 | oboe and clarinet join in | extended |

"Sempre piu stretto" (faster!)
```

---

**Dance No. 1** (triple meter)

```
<table>
<thead>
<tr>
<th>205</th>
<th>Unaccompanied staccato strings</th>
</tr>
</thead>
<tbody>
<tr>
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<td>F Major</td>
</tr>
<tr>
<td></td>
<td>pp</td>
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</tbody>
</table>

<table>
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<tr>
<th>213</th>
<th>Rustic, musette-like dance tune</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>D Major</td>
</tr>
<tr>
<td></td>
<td>pp</td>
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<th>OPEN PAUSE</th>
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</table>

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<th>241</th>
<th>modulatory</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>F Major extended</td>
</tr>
<tr>
<td></td>
<td>p</td>
</tr>
</tbody>
</table>
```

---

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Dance No. 3  duple meter, *In tempo d’allegro (♩ = 132)*

A forceful, earthy, square-rhythm dance based on genuinely primitive drone harmonies

\[
\begin{array}{c}
\text{etc.} \\
\text{violins} \\
\text{violins with flute} \\
\text{a} \\
\text{B♭ Major} \\
ff
\end{array}
\]

The dance tune continues even as a rising counter-melody comes to the forefront

\[
\begin{array}{c}
\text{b} \\
\text{b}^1 \\
\text{extended modulatory}
\end{array}
\]

Note: The trumpets enter for the first time in the symphony, lending explosive power to this passage

\[
\begin{array}{c}
\text{\textit{Presto}} \\
\text{This unexpected increase in tempo would seem to depict an "extramusical" event — perhaps our peasants realize that a storm is about to hit?! There is a panicked rush to get the chairs and tables indoors before the clouds burst!}
\end{array}
\]

\[
\begin{array}{c}
a \\
\text{F Major} \\
ff
\end{array}
\]

\[
\begin{array}{c}
c \\
\text{C? C? C?}
\end{array}
\]

Rough-hewn, bellowing phrase

Three powerful cadential chords would seem to portend the end of the movement; instead …
MOVEMENT IV  *Allegro (≈ 80)*  duple meter

"Storm" (Late Saturday night and early Sunday morning)
(A thoroughly descriptive movement, through-composed,
essentially non-thematic)

**Introduction**

There has occurred no F Major closed cadence to conclude Movement III;
instead, the forbidding and ominous rumble of approaching thunder grows out of a deceptive cadence

**Note:** Beethoven’s thunderous rumble is in the low strings — no use of cliché percussion here!

Scalar, staccato 2nd violins portray the first drops of rain

**Note:** This raindrop (H₂O) music is derived from the *Brook Theme* of Movement II!

**The Storm Hits!**

Dramatic tremolos, falling motives and dissonant harmonies well depict the howling wind and falling sheets of rain.

**Note:** Churning, purposely unsynchronized low strings brilliantly and theatrically portray the roar of the storm

The constantly rising bass line contributes mightily to the growing sense of meteorological mayhem!

Two flickers of lightning (1st violin) are followed immediately by claps of thunder

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I despair of being able to give an idea of this prodigious movement ... Listen! — listen to those rain-charged squalls of wind; to the dull grumblings of the basses; also to the keen whistling of the piccolo, which announces to us that a horrible tempest is about to break. The hurricane approaches and grows in force; an immense chromatic feature, starting from the heights ... pursues its course until it gropes its way to the lowest orchestral depths. ... Then the trombones burst forth, the thunder of the kettledrums becomes redoubled in violence, no longer merely rain and wind, but an awful cataclysm, the universal deluge — the end of the world.

— Hector Berlioz

1st violins play an upwards motive suggestive of apprehensive skyward glances ("Did you feel that?")
Pitter patter raindrops and skyward glances are heard again, a whole-step higher; the tension builds!

The rumbling low strings suddenly get louder ... head for cover!

cresc. — — — — —

Jagged, unison descents in strings and winds portray a furious downpour

Suddenly (dangerously!) quiet; ominous rumbling in the strings

A single flicker of lightning is followed by a thunder-clap

Ominous quiet again; rumbling strings

Another single flicker of lightning and following thunder clap!

Ominous quiet again; the rumbling builds

3x total

(Do)

(B♭)

(s. unison)

ff

pp

ff

pp

ff

pp
A bold series of lightning bolts (violins) and earthshaking thunderclaps (tutti)

\[ f \]

The music momentarily quiet as the scalar, staccato raindrops of the movement's opening reappear in the 1st violins, alternating with ominous rumbles in the low strings

\[ f \rightarrow p \rightarrow p \rightarrow \]

\[ \text{cresc. ~~~~} \]

Uh-oh; staccato raindrops and ominous rumblings are now heard simultaneously — a nasty squall approaches

\[ 3r \text{ total} \]

Jagged, unison descents further reinforce the sense of deluge, now approaching biblical proportions!

\[ f \rightarrow p \rightarrow f \rightarrow p \rightarrow \]

Slithering, dripping chromatic descents in the strings

\[ \text{Top voice rises chromatically as the bass voice falls chromatically; the cataclysmic climax is at hand!} \]

Redemption

Miraculously and gratefully, the storm gradually recedes — the world will not end today; descending scales and arpeggios, an occasional flicker of lightning, but the storm is passing

\[ \text{decresc. ~~~~} \rightarrow p \rightarrow p \rightarrow \]

Ominous rumblings in the low strings become shorter and shorter

With great clarity and gentleness, a solo oboe sings a lovely, arching tune:

\[ \text{Pictorially, this is the rainbow illuminated by dawn’s light — a new day} \]

\[ \text{Compositionally, this is an augmentation of the scalar raindrop music which itself grew out of the Brook Theme of Movement II} \]

C Major
Torrential downpour! Vicious, descending arpeggios in the strings and a massive descending scale in the low strings depict the torrent!

The piccolo enters for the first time in the symphony etc.

"The cataclysm, the... deluge — the end of the world."

The trombones enter for the first time in the symphony; this phenomenal passage is both terrifying and awesome. Unsynchronized rumbling in the low strings.

Series of powerfully accented triti chords.

Ominous rumbles die off

The movement ends with an upwards staccato flute scale, itself an inversion of the downward raindrop music of the movement's opening.

An effortless segue to the 5th and final movement ensues.
Movement V  Rondo

"Allegretto ( \( \frac{3}{8} = 60 \) )"  compound duple meter (6/8)

"The shepherd's hymn, gratitude and thanksgiving after the storm"
(Sunday morning)

Introduction

"Shepherd's Call:" Sweet, rustic call to attention heard first in a solo clarinet and then in a solo horn

\[
\begin{align*}
\text{etc.}
\end{align*}
\]

Note: Musette-like drone open 5ths in low strings

clarinet  horn  C Major  F Major

Theme A: Shepherd's Hymn

Simple, folk-like theme grows out of the "Shepherd's Call"

\[
\begin{align*}
1\text{st violins} & \quad \text{a} \\
\text{F Major} & \quad \text{p}
\end{align*}
\]

Note: simple and elegant, church-like harmonies

Theme B

This theme is characterized by an expanding, rising motive; though less "tuneful" than Theme A, this theme is imbued with great momentum and energy

Part 1: Dialogue between cellos and 1st violins

\[
\begin{align*}
\text{2x total} & \\
\text{F Major} & \quad \text{sf}
\end{align*}
\]
Quietly throbbing winds and 1st violins embellishment join the theme in accompaniment

The formerly simple, folk-like theme has become as majestic and glorious as any melody in the symphony; the tutti accompaniment imbues it with a distinctly cathedral organ-like sound

2nd violins
\[ a^1 \]
\[ \text{cres.} \]

violas and cellos
\[ a^2 \]
\[ f^p \]

40
Part 2: Intense dialogue based on the final motive of Theme B:

Note: Compare to motive 2 of Movement I:

50
Part 3: Two brief ascending phrases in the violins
\[ p \rightarrow f \]
\[ p \rightarrow f \]
Introduction
"Shepherd’s Call" Staccato 1st violins ascent

C Major → F Major

fff → p

Theme A: Shepherd's Hymn

1st violins 2nd violins

a a¹
F Major modulatory →

p cresc. · · · · · · fff

105

Introduction
"Shepherd’s Call;” longest version yet; majestic at first, the music eventually calms and assumes its original sweet rusticity

C Major → F Major

fff → pp

Note: Scalar, staccato strings of the transition continue unabated into the Introduction

117

Theme A: Shepherd’s Hymn

Highly ornamented version of the theme in the

1st violins 2nd violins

a a¹
F Major

p cresc. · · · · · ·
Theme C
Pastoral new theme, most probably based, in part, on a genuine Croatian folksong:

clarinets/bassoons

Bb Major

Transition:
Based on the “Shepherd’s Call,” scalar, staccato strings lead effortlessly back to

Part 1:
Ornamented version moves into the cellos, this is magnificent, almost royal music!

cellos

Part 2:
Intense dialogue based on the final motive of Theme B

Part 3: Two brief ascending phrases in the violins

F Major

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**Coda**

Part 1: **Introduction**
"Shepherd's Call."
majestic at first

F Major modulatory → F Major

**Part 2: Theme A: Shepherd's Hymn**
Heard initially in cellos and bassoons
Other instruments enter in counterpoint with one another

**Part 4: Introduction**
"Shepherd's Call" begins in 1st violins and then moves downward to the low strings

C Major modulatory → F Major

**Part 5: Theme A: Shepherd's Hymn**
Highly ornamented version heard initially in the cellos and bassoons
Other instruments join in counterpoint, creating a marvelous profusion of rich, embellished melody

**Part 7: Hymn/Prayer of Thanksgiving**
Beethoven has saved this most moving and inspired music for the last; this simple, gentle hymn is a statement of great simplicity, dignity and peace; based on **Theme A**

Note: Strings are instructed to play "sotto voce" (under voice)
Part 3: Religious ecstasy!
Shimmering, monumental passage sees long-rising arpeggios in the low strings based on Theme A "embrace" the orchestra, as a benevolent and majestic God might embrace the multitude.

\[ ff \]

Part 6: Religious ecstasy!!
An even longer version of the shimmering, monumental passage first heard in Coda, Part 3; the movement reaches its climax, after which a long and gradual descent gently moves the music towards ...

\[ ff \quad \text{decresc.} \]

Part 8: All is peace; distant "Shepherd's Call" in solo horns, whisps of a breeze in the strings lead directly to ...

\[ pp \quad ff \]

F Major

End of Symphony
Lectures Twenty-Three–Twenty-Four
Symphony No. 7—The Symphony as Dance, I-II

Scope:
Lectures Twenty-three and Twenty-four discuss Beethoven’s Seventh Symphony with references to the historical and personal events surrounding its composition. The essence of the symphony is seen to be the power of rhythm, and personal originality is seen to be an important artistic goal for Beethoven.

Outline

I. Genesis.
   A. Symphony No. 7 was begun in late 1811, three years after the premieres of the Fifth and Sixth Symphonies. It was completed in April 1812.
   B. The years 1812 and 1813 were not good ones for Beethoven. His hearing took a precipitous downturn, and the “Immortal Beloved” affair caused him much grief.
   C. The period from the premiere of the Seventh Symphony on December 8, 1813, and its subsequent performances in 1814 sees a revival of Beethoven’s fame and fortune in Vienna.
   D. The Seventh Symphony was premiered and subsequently played alongside Beethoven’s “Wellington’s Victory,” a work celebrating the defeat of the French army in Spain. Beethoven conducted the premiere with somewhat limited success.

II. Symphony No. 7 in A Major, Op. 92, movement 1, sonata-allegro form: analysis with references to the WordScore Guide™ and musical examples
   A. The movement opens with what is essentially a harmonic introductory passage in seven parts parading as an exposition.
   B. Theme 1: blast off! A bright, dancing theme breaks forth in the clearly stated key of A major.
   C. Theme 2, part 1, is a bouncing, joyful melody accompanied by sweeping string scales; part 2 is a hunting horn theme.
   D. The four-part cadence that follows juxtaposes dynamic extremes, but does not relinquish its constant forward momentum.
   E. Since the advent of theme 1, and to the end of the symphony, this music is about rhythm, rhythm, and more rhythm!
   F. The development is in six parts.
   G. A relatively uneventful recapitulation is followed by a brilliant coda.
   H. The coda is in four parts. Part 2 is an extraordinary passage in which the bass line falls to a D and proceeds to repeat a dissonant two-measure unit 11 times.
III. Movement 2.
   A. “Chord of Bleak Isolation”: a dismal, unresolved A minor 6/4 chord begins the movement.
   B. The overall form of the movement is A B A¹ B¹ A and coda.
   C. Theme A appears in the low strings. Its rhythm will pervade the whole movement.
   D. The lyric theme B appears like a ray of sunshine in the winds.
      In the coda theme A returns and gradually disintegrates until all that is left is a final “Chord of Bleak Isolation.”
   E. Movement 2: Conclusions.
      1. Movement 2 should not be played too slowly; otherwise, the essential rhythmic energy is lost.
      2. Movement 2 is also about the power of rhythm.
      3. Movement 2 proved to be so popular in its day that it was sometimes taken out of context and inserted into other symphonies by Beethoven!

IV. Movement 3, double scherzo.
   A. After the melancholy ending of movement 2, the opening of movement 3 comes as a genuine shock, with its brilliant, energized scherzo theme full of clucks, trills, and extreme dynamic contrasts.
   B. The overall form of this movement is:
      Scherzo  Trio  Scherzo II  Trio II  Scherzo III
      A  B  A¹  B¹  A

   A. Theme 1 is in two parts. Part 1 is whirling, energetic music filled with the spirit of dance. Part 2 is a blaring, pounding, descending tune, interspersed with fanfares.
   B. Theme 2 is a delicate, dancing theme that emerges from the modulating bridge. The explosive cadence material is filled with syncopation.
   C. The development is in four parts and the coda is in six parts.
   D. Conclusions.
      1. Rhythm is the primary element of Symphony No. 7.
      2. With an overview of all the symphonies up to the Seventh, it can now be clearly seen that personal originality is an important artistic goal for Beethoven. He wants each major composition to make a step forward, not repeat what he did before. Beethoven spent a lot of time working on each symphony. He needed time to be original, to make each symphony completely different from the others.
MOVEMENT I  Sonata-Allegro form

Introduction

“Poco sostenuto (d = 69)” duple meter (4/4)

An essentially harmonic introductory passage parading as an Exposition

Part 1: A series of explosive, tutti harmonies grabs our attention, as intervening material displays a gradual accumulation of instruments — a virtual gathering of instrumental forces

Part 2: Quiet, staccato ascending string scales alternate with sweet, glowing harmonies in clarinets and bassoons

Part 5: The monumental rising string scales resume, now accompanied by ringing, bell-like harmonies in the rest of the orchestra

Part 6: Theme 2? The “lyric theme” returns, in an even more distant key than when first heard; this is sounding less and less like an Exposition and more and more like … like what?

modulatory

winds  strings

F Major  “F” pedal

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Op. 92 (1812)

15 Part 3: Modulating Bridge?
The quiet staccato scales
become a monumental series
of massive, granitic rising
scales, thrusting upwards
from the musical earth,
sounding for all the world
like a modulating bridge!

A Major modulatory
ff

23 Part 4: Theme 2?
The first real thematic melody in the
movement is light and Mozartean in
character, and sounds like a lyric,
second theme

\[ \text{winds} \quad a \quad \text{strings} \quad a \]

C Major (?)

53 Part 7: Aha! Something is
happening! The “F” pedal
resolves downward to a
series of repeated “E’s”;
brief motives in the winds
do little to break the an-
ticipation that the move-
ment is headed
somewhere new!

\[ \text{winds} \quad ff \quad pp \quad \text{winds} \quad pp \quad ff \quad pp \]

57 All that remains are repeated “E’s” that
slow down and become uneven (long-
short) as they do so; we wait, we are
teased — what is Beethoven up to?

\[ \text{winds} \quad \text{strings} \]

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Exposition

" Vivace (L. = 104)" compound duple meter (6/8)

63 Flute and oboe finally continue with "E's"
6 played in a regular
8 rhythm — we're not in
4/4 anymore, and
wherever we are, we've
gotten there through a
purely rhythmic transition

| ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | etc.

Note: This rhythm will completely dominate the remainder of the movement

67 Theme 1
A bright, dancing, almost folk-like theme breaks forth; as listeners, we can at last kick back and relax, knowing finally where we are and that the movement has truly begun!

| ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | etc.

solo flute
a
A Major
p

109 Modulating Bridge
Brief, but intensely modulatory passage based on Theme 1 motives

ff p <f p < !

119 Theme 2
Part 1: A bouncing, joyful melody is accompanied by vigorous, sweeping string scales

1st violins
F Major

142 Cadence Material
Part 1: Mysterious passage in which two wisps of melody are tossed back and forth with increasing intensity

modulatory

Part 2: E Major having been reattained, triumphant chords punctuate two 2-octave descents in the low strings

E Major

152 crez.——— F Major

ff
strings gradually take over

flute and oboe

Brilliant, blaring and physically bracing version of the theme!

strings tutti

Part 2: “Hunting Horn” type theme builds to a vigorous climax, and then suddenly dissolves!

modulatory \(\rightarrow\) C Major

(particularly cool if played by brass or, heaven forbid, a bicycle horn)

E Major

Part 3:

Theme 1
A brief and celebratory version

E Major

E Major

Part 4:

Stunned, 2-millisecond silence!

(Now where do we go?)

E Major

ff

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Development  The pervasive power of a single rhythm

Part 1: Another upwards staggering scale fragment

Well, when in doubt, do what worked before! In the same way the Exposition began, the rhythm is reintroduced

Part 3: Sequential dialogue between descending string arpeggios and barking harmonies in tutti

All based on the rhythm!

Recapitulation

Winds and horns grasp "E's", which they now refuse to let go!

Upward sweeping violins

A rollicking and triumphant return!

Theme 1  A Major
Part 2: A real thematic fusion! This part of the Development sees a combination of the \( \text{\texttt{\textbackslash}}\text{\texttt{\textbackslash}} \text{\texttt{\textbackslash}} \) rhythm with the sweeping scales of the Introduction and the opening motive of Theme 1 to create:

This long, dancing line is treated almost canonically; as more voices enter the texture thickens, until …

C Major

Part 5: As before, the polyphonic voices congeal into increasingly powerful harmonies which slowly, but inexorably, climb higher and higher

Part 6: Massive, overwhelming tutti harmonies alternate with fragments of melody; tension and excitement continue to grow until … until … until …

Gentle oboe ascent

Theme 1 Modulatory, almost developmental, version gives new depth to this theme

Suddenly quiet chords redirect the harmony and instantly alter the mood

\( A^p \)

\( \text{\texttt{\textbackslash}}\text{\texttt{\textbackslash}} \text{\texttt{\textbackslash}} \) winds a

\( \text{\texttt{\textbackslash}}\text{\texttt{\textbackslash}} \text{\texttt{\textbackslash}} \) winds b strings

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Modulating Bridge
Shorter than in the Exposition, a brief but intense passage based on Theme 1 motives

\[ \text{ff} \quad p \quad < \]

Theme 2
Part 1: Bouncing, joyful theme is accompanied by vigorous, downward sweeping scales in strings
1st violins
A Major

\[ f \]

Part 2: The tonic A Major is celebrated with two 2-octave descents in the low strings suddenly pp
punctuated with triumphant chords !

\[ \text{pp} \quad \text{cresc.} \quad ----- \quad \text{ff} \]

Cadence Material
Part 1: Mysterious passage in which two wisps of melody are tossed back and forth with increasing intensity
modulatory \[ \rightarrow \]
A Major

Again, A Major is attained and celebrated

\[ \text{pp} \quad \text{cresc.} \quad ----- \quad \text{ff} \]

Coda (Begins in Ab Major — a long tonal distance from A Major!)

Part 1: Beginning as did the Exposition, Development and Recapitulation, the Coda begins with a single note in the \[ \text{PP} \]

\[ \text{PP} \]

\[ \text{PP} \]

A long melodic sequence ensues, featuring the opening motive of Theme 1:

Meanwhile, the bassline descends:

\[ \text{Ab} \quad \text{G} \quad \text{F} \quad \text{E} \quad \text{PP} \quad \text{cresc.} \quad ----- \]

\[ \text{Ab} \quad \text{C} \quad \text{F} \quad \text{A} \quad \text{E} \quad \text{A} \]

Part 2: An extraordinary passage! The bassline falls to a "D" and proceeds to repeat the following 2-ms unit eleven times:

\[ \text{Ab}\]

\[ \text{Ab}\]

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Series of explosive cadential harmonics in tutti

Part 2: “Hunting Horn”-type theme builds to a vigorous climax and then dissolves

A Major
modulatory
F Major

Part 3: Theme 1
suddenly
in a brief and celebratory version
B♭ Major

Part 4:
Staggering, hiccups, upwards A Major scale

2-m³
A rather embarrassed (and unsteady) burplette on an “Ab” (1/2 step lower than “A”)

Part 3: Series of huge cadence chords and descending strings herald the beginning of the end

Part 4: Theme 1, triumphant and joyful conclusion; note how horns in particular drive the movement toward its brilliant conclusion

(The B♭ creates a terrific dissonance which refers to both the importance of C Major in the movement (B♭ = G) and the opening of Theme 1: \[ ... \])
MOVEMENT II

"Allegretto (\(\text{♩}=76\))" duplet meter (2/4)
(Beethoven's given tempo indicates a march, not a funeral procession)

"Chord of Bleak Isolation"

The movement begins with an isolated minor \(\frac{3}{4}\) chord scored for winds and horns; the chord does not resolve (as it should); rather, it stands as a bleak, sombre, singularity — a problem unresolved, a cry unanswered.

\[ f \quad pp \]

Theme A / Variation 1
Theme moves into the 2nd violins as a hauntingly beautiful countermelody is added in the violas and cellos.

2nd violins

\[ a \quad \text{minor} \quad b \quad a^1 \quad b \quad a^1 \]

Theme A / Variation 2
Theme moves up into the 1st violins; the entire string section is playing now, with the counter melody in the 2nd violins and a gentle, rocking accompaniment in the violas and cellos.

1st violins

\[ a \quad \text{minor} \quad b \quad a^1 \quad b \quad a^1 \]

Theme B

Without introduction, Theme B issues forth, like a ray of sunshine breaking through the dark overcast; low strings continue their march-like rhythmic accompaniment (\(\frac{\text{♩}}{\text{♩}}\)\(\frac{\text{♩}}{\text{♩}}\)\(\frac{\text{♩}}{\text{♩}}\)\(\frac{\text{♩}}{\text{♩}}\) etc.) but are relegated to the background; rolling triplets in the 1st violins cushion the theme ever so gently.

\[ p \quad \text{clarinets/bassoons} \quad \text{all winds} \]

A Major
Theme A
A dark-hued theme of exquisite simplicity; more a rhythm and harmonic progression than a "melody."

Theme A / Variation A
A royal and gravely beautiful tutti; a climactic moment is reached; the theme blares forth in winds and horns, the counter-melody moves into the 1st violins and triplet accompanimental figures move into the low strings.

Lyric and lovely clarinet/horn duet
DETOUR

Richard and motion moves, eventually, back to A Major
flute, oboe, and bassoon
Long, nearly 5-octave descent breaks the quiet reverie

Wind E Major (A Major) C Major modulatory}

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Theme A / Variation 4

A

The pale of darkness is again lowered upon the movement; the theme returns to pizzicato 2nd violins; the countermelody is heard in the winds, and 1st violins and violas alternate an anxious, staccato, 16th-note figure

2nd violins

\[ a \quad b \quad a' \quad b \quad a' \]

\[ a \quad a \quad a \quad a \quad a \quad a \quad a \]

\[ p \]

Transitional Passage

A rather lengthy extension of Theme A /

Variation 4 takes on the character of a transition.

Theme B

B

Dispels the darkness of the preceding tutti

clarinets/bassoons \[ \rightarrow \] all winds

\[ a \]

A Major

\[ p \]

modulatory \[ \rightarrow \]

\[ pp \]

Transitional Passage

Brief transitional passage based on the opening of Theme A

Coda

Part 1: Theme A

Gradual and striking disintegration as Theme A breaks into fragments, with each fragment played by a different group of instruments

\[ a \quad a \quad a \quad a \quad a \quad a \quad a \]

\[ p \quad p \quad p \quad p \quad p \quad p \quad p \]

“Chord of Bleak Isolation”

Finally, all that remains is the same bleak, sombre, unresolved a minor & chord that began the movement

\[ f \quad \rightarrow \quad pp \]

\[ p \quad p \quad p \quad p \quad p \quad p \quad p \]
**Theme A / Variation 5**: Fugue
A quiet, ghostly fugue built on motives drawn from **Theme A**; a shadowy, staccato countersubject in 16th notes accompanies the theme; scored for strings only at first, winds enter gradually as the fugue progresses

\[ a \text{ minor} \]

\[ pp \quad cresc. \ldots \ldots \ldots \quad ff \quad \gg \quad p \]

Suddenly forceful cadence to C Major

\[ ff \quad p \]

Stark, dramatic version of **Theme A**; a mood not felt before in this movement; countersubject of fugue continues in winds

\[ a \text{ minor} \quad \text{extended} \]

\[ ff \quad p \]
MOVEMENT III  Scherzo

After the tragic melancholy of the Movement II conclusion, the brilliant, F Major opening of this movement comes as quite a shock!

Scherzo  "Presto (\( \frac{3}{4} = 132 \))"  triple meter (3/4)

Brilliant, energized theme filled with clucks, trills and dynamic contrasts:

![Music notation of Scherzo theme](image)

Note: The descending step motive in ms 12, 14, 15 - 16

\( a \)

F Major

Trio  "Assai meno presto (\( \frac{3}{4} = 84 \))"

("a little less fast")

Thematic idea is an extension of the descending step motive of the Scherzo:

\( c \)

D Major

"dolce"

winds/horns

Melody of \( c \) is extended by the winds even as a low horn continues to play, rather insistently, the new version of the descending step motive:

\( d \)
"... sets a new standard for vitality and humour exceeding all its predecessors for rhythmic vigour..."

— Antony Hopkins

(to say nothing for sheer length: 653 measures long! 57 pages of score!)

Two long phrases ensue, built on the descending step motive, passed from:

winds strings winds strings
p pp p pp

(brief)

Note: ff interjections

 Transition back to Scherzo based on the "grumbling" horn passage, now heard mysteriously and quietly
Scherzo II  "Presto"

Brilliant and energized

\[ a \quad a^1 \]
F Major

\[ p \quad p \quad p \quad p \quad p \]

Trio II  "Assai meno presto"

winds/horn

\[ c \quad d \]
D Major

\[ p \quad p \]

"Grumbling" horn provokes the orchestra

Scherzo III  "Presto"

Brilliant and energized

\[ a \quad a^1 \]
F Major

\[ f \quad p < f \]

Two long phrases ensue, built on the descending step motive

\[ b \quad b^1 \]
Bb Major

\[ \text{Note: ff interjections} \]

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Movement IV  Sonata-Allegro form

"Allegro con brio (d \(=\) 72)" duple meter (2/4)

Exposition

Introduction
Fanfare on the pitch "E," announces the grand dance that is Movement IV

Note: This "E" is a semitone lower than the "F" that concluded the 3rd movement; it provides a subtle but powerful tonal shift!

Theme 1

Part 1: Whirling, energetic music filled with the tremendous physical energy of dance:

Note: The hammering pedal "E's" in the bass and the ringing A Major triads above, accenting the "backbeats"

1st violins
\(a\)
A Major
\(\text{ff}\)

Modulating Bridge

Part 1: Imitative sequence built on the opening motive of Theme 1/Part 1 and the descent of Theme 1/Part 2

Part 2: Accumulates into a series of hammering, tutti chords in dotted rhythm

Cadence Material

Explosive, syncopation-filled music sweeps us back to the disco-madness that is Theme 1!

\(\text{ff}\)

modulatory
Whirling, energetic music continues, as do the backbeat accents

1st violins
A Major
\( \text{ff} \)

Part 2: Blaring, pounding, descending tune, interspersed with fanfares:

Fanfare

winds/horns
A Major
\( \text{c} \)

strings
\( \text{c'} \)

Theme 2
Delicate, balletic theme emerges from the hammering chords of the bridge. Note the bold syncopations that keep this music from becoming too predictable and too light-footed

violins
\( \text{a} \)
c\# minor

flute/oboe
\( \text{a'} \)
D Major

strings
\( \text{b} \)
c\# minor

flute/oboe
\( \text{a}^2 \)
D Major

(\( \text{a}^2 \) is extended via falling/rising string arpeggios)
Development

Part 1: Incredible passage! A veritable wrestling match! The opening of Theme 1/Part 1 is heard in the violins, followed immediately by the low strings, which imitate — menacingly — the rising 6th of the theme, as if they are saying to the violins, “Oh, yea?!”

Trouble ensues; the violins and low strings start fighting over the rising 6th:

“Gimme that!”
“No way!”
“It’s mine!”
“Dream on!”
etc.

Recapitulation

Fanfare on “E” announces the return of both Theme 1 and A Major.

Theme 1
Part 1: Abbreviated (no b)
Whirling, energetic dance resumes

\[
\begin{align*}
1st \text{ violins} & : a^1 \\
\text{A Major} & : \\
& f_f
\end{align*}
\]

Fanfare

winds/horn strings
c \text{ A Major} \text{ c'}

Part 2: Blaring, pounding descending tune

ff

Theme 2
Delicate, balletic theme

\[
\begin{align*}
vio 1s & : a \text{ a}_i \text{ A Major} \\
\text{a minor} & \text{ c\# minor} \text{ A Major} \\
& \text{ ff etc.}
\end{align*}
\]
Part 2: Theme 1: the
return of the theme in
full seems to settle
matters, at least
temporarily

Part 3: Extraordinary,
lengthy passage in which
everything begins to rise
— the rising 6th of
Theme 1 has infected the
entire orchestra.

Note: Fanfares and, by passage’s
derby, constant syncopation:

\[
\begin{align*}
&1 \cdot 2 \quad 1 \cdot 2 \quad 1 \cdot 2 \\
&\text{etc.}
\end{align*}
\]

Part 4:
Quiet,
almost elfin
version of
Theme 1 (in
the flutes)
and fanfares.

Note: String
imitation of
rising 6th

\[
\begin{align*}
&1v \quad 2v \\
&vA \quad vC
\end{align*}
\]

Modulating Bridge
Part 1: Imitative sequence built
on the opening motive of
Theme 1/Part 1 and the
descent of Theme 1/Part 2

Part 2: Accumulates into a
series of hammering, tutti
chords in dotted rhythms

Cadence Material
Extended via falling/rising
string arpeggios

Explosive, syncopated,
modulatory music sweeps us
into the Coda
**Coda**

Lengthy and harmonically complex, this Coda balances well the long Introduction of Movement I.

**Part 1:** Explosive series of tutti fanfares

**Part 2:** Long, intense, modulatory passage based on the Modulating Bridge motive

The descending portion of the Modulating Bridge motive gets caught in the bass, which slowly, chromatically, inexorably descends until finally arriving on ...

\[ A^7 \rightarrow F^6 \]

**Part 3:**

**Fanfare**

Winds/horn

A Major

(we're home!)

\[ ff \]

"E/D♯" !!!!

**Part 4:**

**Theme 1/Part 2**

Fanfare

Winds/horn

A Major

Strings

\[ E^1 \]

A Major

"E/D♯" "sawing" resumes

\[ ff \]

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... low “E/D♯”:

Theme 1
motive ascends

where they remain for 21 measures!

“Sawing away regardless”
— Henry Wood

cresc. ————

Exuberant, almost out of control, the strings begin an incredible, headlong rush toward the movement’s end!

Part 5: One last, gigantic blast before the final curtain:

suddenly

fff

Part 6: A virtual torrent of Theme I/Part 1 motives rush into the final cadence, itself built on Fanfare rhythms

fff

End of Symphony
The Symphonies of Beethoven
Part IV
Professor Robert Greenberg
Robert Greenberg, Ph.D.

Chairman, Department of Music History and Literature
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Robert Greenberg has composed over 40 works for a wide variety of instrumental and vocal ensembles. Recent performances of Greenberg’s work have taken place in New York, San Francisco, Los Angeles, Chicago, England, Ireland, Italy, Greece, and The Netherlands, where his “Child’s Play” for String Quartet was performed at the Concertgebouw of Amsterdam in 1993.

Dr. Greenberg holds degrees from Princeton University and the University of California at Berkeley, where he received a Ph.D. in music composition in 1984. His principal teachers were Edward Cone, Claudio Spies, Andrew Imbrie, and Olly Wilson. His awards include three Nicola De Lorenzo Prizes in composition, three Meet the Composer grants, and commissions from the Koussevitzky Foundation of the Library of Congress, the Alexander String Quartet, XTET, and the Dancer’s Stage Ballet Company.

He is on the faculty of the San Francisco Conservatory of Music, where he is chair of the Department of Music History and Literature and director of curriculum of the Adult Extension Division. He is creator, host, and lecturer for the San Francisco Symphony’s “Discovery Series.”

He has taught and lectured extensively across North America and Europe, speaking to such corporations and musical institutions as the Van Cliburn Foundation, Arthur Andersen, Bechtel Investments, the Shaklee Corporation, the University of California/Haas School of Business Executive Seminar, the Association of California Symphony Orchestras, the Texas Association of Symphony Orchestras, and the Commonwealth Club of San Francisco.

His work as a teacher and lecturer has been profiled in the Wall Street Journal, Inc., magazine, and the San Francisco Chronicle. He is an artistic co-director and board member of COMPOSERS INC. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.

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Table of Contents

The Symphonies of Beethoven
Part IV

Professor Biography ................................................................................................. i
Course Scope ........................................................................................................... See Part I or II
Lectures 25–27  Symphony No. 8—Homage to Classicism, I-III 1
WordScore Guide™ Symphony No. 8 in F Major, Op. 93 .................... 6
Lectures 28–32  Symphony No. 9—The Symphony as the World, I-V ........ 26
WordScore Guide™ Symphony No. 9 in D Minor, Op. 125 .............. 32
Timeline ................................................................................................................. See Part I or II
Glossary .................................................................................................................. See Part I or II
Biographical Notes ................................................................................................. See Part I or II
Bibliography .......................................................................................................... See Part I or II
Scope:
Lectures Twenty-five through Twenty-seven discuss Beethoven’s Symphony No. 8 of 1814, with references to the personal and political events that impacted Beethoven’s life during this period. We learn how Symphony No. 8, while ostensibly reminiscent of the classical style, is actually a thoroughly “modern” work, full of Beethoven’s own unique personality. Other topics discussed include the “Immortal Beloved” affair, Beethoven’s deteriorating health, Napoleon’s demise, “Wellington’s Victory,” and the meteoric rise in Beethoven’s popularity in 1814.

Outline
I. Beethoven and women.
   A. Despite Beethoven’s obvious delight with women, his attitudes toward love and marriage, and women’s attitudes toward Beethoven, are filled with contradictions.
      1. Beethoven constantly fell in love with unattainable women.
      2. While women were initially attracted to the “musical” Beethoven, they were just as usually repelled by Beethoven the man.
      3. Beethoven’s role model for marriage—that of his parents—was not particularly inspiring.
      4. Nevertheless, Beethoven yearned for the security and affection he believed marriage could bring.
   B. The “Immortal Beloved” affair.
      1. Notebook entries from 1812–’13 indicate that love, marriage, and lost love were very much on his mind at that time.
      2. The letter.
         a. A love letter was found among Beethoven’s effects after his death.
         b. It is the only existing, unalloyed love letter by Beethoven.
         c. In it he refers to the addressee as “my Immortal Beloved.”
         d. The letter bears neither a date nor the name of the addressee.
      3. For 150 years writers and scholars speculated when and to whom the letter was written.
      4. The riddle was finally solved in 1977 by Maynard Solomon.
         a. The affair came to an end in 1812.
         b. The “Immortal Beloved” was Antonie Brentano.
            1. She lived from 1780 to 1869, was a wife and mother, and met Beethoven in May 1810.
            2. It is clear by her surviving letters that she worshipped Beethoven.
3. To his death, it is clear from his letters that Beethoven worshipped Toni Brentano.

c. Beethoven, who probably broke off the affair during the late summer of 1812, and returned to Vienna, beside himself with grief and despair.

C. Beethoven’s mental and physical health declined rapidly in late 1812 and 1813. He wrote no music of any importance in 1813.

II. Mälzel, “Wellington’s Victory,” and Beethoven’s temporary revival.

A. Mälzel and Beethoven chose a great moment to collaborate on a composition celebrating the defeat of a French army.

B. In 1813, after 20 years of Napoleonic wars, the end was in sight.

1. December 1812 saw Napoleon’s disastrous retreat from Moscow and his return to Paris.

2. On June 21, 1813, Wellington defeated a French army at the battle of Victoria in Spain.

3. In June 1813, Austria (neutral since 1809) joined the allies and in August declared war on France.

4. In October 1813 the allies scored a decisive victory at the battle of Leipzig.

5. In December 1813 a series of concerts was given in Vienna for the benefit of Austrian and Bavarian soldiers wounded at the battle of Hanau. They included the premieres of Mälzel and Beethoven’s “Wellington’s Victory” and the Seventh Symphony.

6. Beethoven suddenly attained a level of popularity the likes of which he had never previously experienced.

7. Musical example: “Wellington’s Victory” (1813):

a. The English and French armies square off and fight.

b. This music is essentially a brainless concerto for percussion (guns/cannons).

c. It is kitsch even by the kindest measure.

C. Beethoven’s popularity in 1814 was astounding.

1. Of the 11 public concerts held in Beethoven’s lifetime for his benefit, five occurred in 1814.

2. “Fidelio” was revived in 1814 to huge success.


D. Beethoven’s Symphony No. 8 in F Major, Op. 93 was premiered on February 4, 1814, during this period of Beethovenian hoopla.

III. Symphony No. 8 in F Major, Op. 93, movement 1, sonata-allegro form: analysis with references to the WordScore Guide™ and musical examples.

A. Exposition: Theme 1.

1. Theme 1 is a bright and, on the surface, Haydn-esque theme that betrays its originality in its unusual structure of three phrases—one
antecedent and two consequents! (A classical structure would only contain two phrases.)

2. In the recapitulation the theme reappears in a triumphant and magnificent reprise, first in a two-phrase version and then, quietly, in its original three-phrase version.

3. Note the humor at measures 30–37 where the syncopated “ticking” chords appear in a pompous version and are answered with a pipsqueak response!

B. Theme 2.
   1. Theme 2 is a lilting, “modern,” waltz-like melody that evokes Chopin, not classicism.
   2. The theme begins in the “wrong” key and only lands in the classically “correct” key of C major in its second phrase.

C. Cadence material: This is pure Beethovenian rhythmic craziness. Note the hemiolas.

D. The modulating bridge is quirky and comic.

E. Exposition: conclusions.
   1. It is straightforward, crisp, and classically proportioned.
   2. It is filled with melodic, harmonic and rhythmic twists that are pure, modern Beethoven.

F. Development in four parts.
   1. The development is characterized by rhythmic compression, syncopation, and octave “ticking.”
   2. The two-beat rhythms in this development create much of the excitement in the development section. This is what helps to make Symphony No. 8 so accessible to contemporary listeners.

G. Coda in five parts.
   1. Note the way Beethoven uses a pivot modulation to go effortlessly from F to the remote key of D flat major at the beginning of the coda. He uses the note of F, which is common to both F major and D flat major, to effect the switch.
   2. This coda has a very effective ending as Beethoven reduces everything in a perfectly timed, perfectly logical progression. The movement ends exactly as it began.

IV. Movement 2, “The Metronome.”

A. Background information.
   1. In lieu of a slow movement, the second movement (*allegretto scherzando*) is a comic tribute to the metronome, a new-fangled mechanical device attributed to Beethoven’s friend Johann Nepomuk Mälzel.
   2. This is the same Mälzel who approached Beethoven with the idea for *Wellington’s Victory*.
3. Johann Nepomuk Mälzel was a musician and builder of complex mechanical musical instruments. He built Beethoven’s ear trumpets and is credited with inventing the metronome, although he actually pirated the design from an inventor named Winkel.

4. The metronome must be numbered among the most insidious and painful devices of torture ever created.

B. Movement 2, part one.
1. In the introduction to part one we hear the metronome itself with its clock-like ticking in staccato winds and horns.
2. Theme A is a melody as mechanical as the metronome itself. It does its best to stay on beat, with only limited success. Syncopations mark its frustration at trying to stay in time.
3. Theme B is a somewhat more forceful theme, marked by:
   a. Syncopations.
   b. Comic “windups” of the metronome.
   c. A brief and marvelous reference to Mälzel’s mechanical organ appears at the end of part one where parallel thirds and sixths, characteristic of mechanical organs, appear in the winds and horns.

C. Movement 2, part two.
1. Theme A is abbreviated and no longer marked by syncopations.
2. The coda is pure slapstick comedy as the metronome expires and with it the patience of its user.

V. Movement 3, Minuet and Trio.

A. Overview.
1. This is a genuine minuet and trio, Beethoven’s first since Symphony No. 1. (The “minuet” of Symphony No. 4 is not a real minuet.)
2. It is an affectionate backward glance from the composer who single-handedly murdered the form 10 years before!

B. Minuet: analysis.
1. Introductory “ticking” continues the metronomic joke from the second movement and the octave “ticking” from the first.
2. The minuet theme bears a striking resemblance to theme 2 of the first movement.

C. Trio.
1. This is a real trio, numerically as well as figuratively, as two horns and a solo clarinet play a rustic melody.
2. The trio’s first phrase is utterly Haydnesque.
3. The trio’s second phrase is genuinely 19th-century romantic.

VI. Movement 4, sonata-allegro form (?!).

A. Nowhere is Beethoven’s raucous sense of humor more apparent than it is in this movement.
B. Theme 1.
   1. A sizzling, rustling, delicate theme introduces two important motives: A and B.
   2. Sudden, unexpected and explosive C sharps shatter the delicate mood (a musical Bronx cheer?).
   3. The C sharp presages an essential characteristic of this movement: abrupt and unexpected shifts to keys far away from where we expect to be.

C. Modulating bridge and theme 2.
   1. The ensuing modulating bridge is right on track to establish the “proper” key of C major for theme 2.
   2. Theme 2 is spacious and lyric. It begins in A flat major, only shifting to the correct key of C major in its second phrase.

D. Cadence material.
   1. Suddenly and unexpectedly the key reverts back to F major.
   2. The orchestra seems to be completely confused as to where to go next. The movement has become virtually operatic, complete with dramatic characters in the form of instruments.

E. Development 1 and recapitulation 1.
   1. Gotcha! Something is amiss! This is not the expected repeat of the exposition. We have gone straight into a development.
   2. We have more harmonic sleight of hand, more getting lost, and more confused and ultimately angry instruments demanding to know what’s going on!

F. Development 2 is built almost entirely on motive B. It manages to get the key back to F major. Are we home free?

G. Recapitulation 2.
   1. The “Bronx cheer” C sharps force the music in an entirely new harmonic direction—to F sharp minor!
   2. The harmony rights itself. F major is reattained and surely, by the conclusion of the cadence material, the movement should end …

H. Coda in four parts.
   1. The movement that refuses to end refuses to end.
   2. After a series of comic and insistent returns, the movement finally does end, much to the delight of the listener.

VII. Conclusions.
   A. On the surface, Symphony No. 8 is a homage to classical style.
   B. In reality, it is filled with extraordinary and modern twists on all levels: harmonic, rhythmic, melodic, dramatic, and formal.
   C. It is a marvelous example of Beethoven’s “unbuttoned” sense of humor.
D. It is a wonderful amalgam of the old and the new, the heroic and the comic.
**MOVEMENT I** Sonata-Allegro form  
"Allegro vivace e con brio ( \( \text{\textit{\( \frac{4}{3} \)}} \) )" triple meter \((3/4)\)

**Exposition**

**Theme 1**  
Beethoven comes directly to the point: this bright and compact theme begins without the least preamble.

*Note:* The simple, memorable, triadic, Haydn-esque motive that begins the movement is not heard from again until the Development.

*Note well:* Despite its classical, Haydn-esque melodic character and brevity, the theme features a very interesting and unusual structure of 3 phrases, each 4 measures long (anteceent - consequent - consequent):

<table>
<thead>
<tr>
<th>Measure</th>
<th>Music Example</th>
</tr>
</thead>
</table>
| 1       | [Music example]  
| 2       | [Music example]  
| 3       | [Music example]  

**Modulating Bridge**  
Straight forward transitional passage based on a fanfarish dotted-rhythm melody heard in the 1st violins.

**Cadence Material**

Part 1: Two rising arpeggios (nearly 5 octaves in length!) outline a dissonant/unstable F\(^{b}\)\(^7\) chord, as if to say, "where to now?"

<table>
<thead>
<tr>
<th>Measure</th>
<th>Music Example</th>
</tr>
</thead>
</table>
| 52      | [Music example]  
| 60      | [Music example]  
| 70      | [Music example]  

Part 2: Unstable diminished harmonies give way to stable cadence chords

<table>
<thead>
<tr>
<th>Measure</th>
<th>Music Example</th>
</tr>
</thead>
</table>
| *     | [Music example]  

Part 3: Exuberant hemiola celebrates the "return" of C Major, the "correct" key at this point of the movement.
This movement — this symphony — is a wonderful amalgam of "old" and new, of heroic and comic

30 Series of pompous, syncopated cadence chords

34 Truly pipsqueak response in strings and bassoon! *

37 Theme 2

Litling, "modern" (downright Chopin-esque), waltz-like theme:

\[ \begin{array}{c}
\text{viols} \\
\text{winds}
\end{array} \]

\[ \begin{array}{c}
a \\
da
\end{array} \]

\[ \begin{array}{c}
D \text{ Major} \\
C \text{ Major}
\end{array} \]

\[ \begin{array}{c}
p \\
p
\end{array} \]

Note: The "ticking" quality of these chords, both pompous and pipsqueak

Note: The theme begins in the "wrong" key of D Major and only lands in the "correct" key of C Major in the second phrase

* According to George Grove:

"At this time of life (forty-two) [Beethoven's] love of fun and practical joking had increased so much on him as to have become a habit; his letters are full of jokes; he bursts into horse-laughs on every occasion; makes the vilest puns, and bestows the most execrable nicknames."

73 "dolce" Exuberant hemiola "dolce" lilting, waltzing lyric "cadence motive"

80 \[ \text{Part 4: Vigorous, "ticking" in strings closing material} \]

100 Octave in strings
Development

Part 1: The following 3-phrase passage is heard in descending sequence, 3 times in total:

Quiet, Theme 1 motive heard in octave
; ticking "discussion," passed from
instrument to instrument

Upwards

arpeggio in strings

violently
interrupts the
discussion!

"dolce"

Part 2:

Explosive
ticking!

ff

Part 3: The fiery, Theme 1 sequence continues; now the Theme 1 motive in 1st violins/winds is followed by an explosive syncopated harmony | 1 2 3 |

How much tighter can things get????

Theme 1 motives now overlap (imitative polyphony) in 1st violins and cellos even as the orchestra continues to pound away on beat 2 (this is pure, Beethovenian rhythmic insanity — no "classicism" here!)

Recapitulation

Theme 1

In this triumphant and magnificent return, the theme is "compressed" to two phrases (from its original three)

low strings/bassoons
F Major

Suddenly and unexpectedly quiet, Theme 1 is now heard complete: all three phrases

Phrase 1 winds/horns
Phrase 2 winds/horns
Phrase 3 low strings

"dolce"

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Fiery, minor mode sequence of the Theme 1 motive

Note: Compression of the space between the motives — imbuing the music with incredible intensification of activity:

\[ \begin{array}{c}
\text{Drums} \\
\text{Strings}
\end{array} \]

\[ \vdots \]

Note also: Vicious falling/rising arpeggios in accompaniment

184

Part 4: Hold on! The polyphony solidifies into a series of explosive harmonies in the upper strings, winds and brass

Note: – Octave “ticking” in low strings
  – Accents now falling where they “belong,” on beat 1 (the downbeat)

\[ \vdots \]

209

Modulating Bridge
The bridge melody, its first half slightly altered from Exposition version (dotted rhythms removed, grace notes added), sweeps forth

\[ \begin{array}{c}
\text{Strings} \\
\text{Winds}
\end{array} \]

\[ \vdots \]

Series of pompous, syncopated cadence chords

\[ \vdots \]

Theme 2
P A
Pip-
Squeak
Lilting, waltz-like theme

Strings
Bb Major
F Major
(wrong key?)
(right key?)

Winds
P
Cadence Material

Part 1: Two rising arpeggios (nearly 4 octaves in length) outline a dissonant B₇ chord.

Part 2: Unstable, dissonant diminished chords give way to stable cadence chords.

Part 3: Exuberant hemiola celebrates the "return" to the tonic F Major.

Coda

Part 1: Solo bassoon takes over the octave "ticking" on "F"; music modulates, effortlessly, to D♭ Major using "F" as a pivot pitch!!

Delightful polyphonic passage grows out of the octave "ticking": Theme 1 motive and a rising 5-note motive derived from the Theme 1 motive.

Part 4: Now not-so-gentle "cadence motive" moves into the bass.

Note syncopation:

Part 5: F Major from here on out!

Triumphant Theme 1 motives bellow forth in winds/horns

Three C7 chords in winds/horns

Note: Downbeat accentuation resumes
Part 2: Blaring, powerful passage sees Theme 1 motives sequenced over a pedal "F."

Part 3: Series of "cadence motives" gently descend in the strings.

Three C7 chords (3 beats)

"Breakdown"

Three F chords

Groups of 3 C7, then F Major chords

Single F sustained Major chords

Groups of 2 F Major chords

Hello! One last Theme 1 motive ends the movement as it began

"dolce" Lilting, lyric "cadence melody"

"dolce" Fruerant hemiola

Part 4:

"dolce" Vigorous, dancing closing material on tonic "F."

Octave "ticking" in strings

p ff

p cresc. ff

p ff

F Major

p cresc. ff

C7

p cresc. ff

p descresc. ff

pp
MOVEMENT II

“Allegretto scherzando ($= 88$)” duple meter (2/4)

Part One

**Introduction** (brief)

Metronomic ticking in staccato winds and horns

Note: Such “ticking” continues, in some form or another, throughout almost the entire movement

**Theme A**

Cute, rhythmically stiff little tune has a distinctly cartoon-like character; it is presented as a dialogue between 1st violine and low strings

![Musical notation for Theme A]

Note well: This “ticking” was nicely anticipated by the octave “ticking” motive in Movement I

---

**Theme B**

Somewhat more forceful little theme marked by constant syncopations (“Oh dear! This is getting frustrating!”)

![Musical notation for Theme B]

Wind the darn thing back up!

Disconnected motives would indicate another bit of winding is called for

---

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"The metronome"

5
1st violins/low strings

9
Sudden and jarring syncopation!
The tune has some trouble following the metronomic ticking!
"Drat!"

13
A series of disruptive, jarring syncopations ensues—the theme just can't stay with the beat!

11
A series of teeny-tiny motives get back on the beat

\( \text{\textbf{b}} \)

\( \text{\textbf{b}} \rightarrow \text{extended} \rightarrow \text{cres.} \)

Another wind up

26
Disconnected motives slowly begin linking together—it seems to be working again

34
Theme A motives gather, initiating transition back to Theme A

37
Marvelous wind/horn passage in parallel 3rds and 6ths: a clear reference to Mälzel's mechanical organ!

\( \text{\textbf{p}} \)

\( \text{\textbf{p}} \rightarrow \rightarrow \rightarrow \)
Part Two

Introduction
(brief)
Metronomic ticking resumes

Theme A
(abbreviated)
1st violins/low strings

a
B♭ Major

a'
B♭ Major
extended
cresc...

Wind up!
Disconnected Theme B motives
Another wind up

Coda
Pure cartoon music: the metronome expires, as does the patience of its user!

Quiet, climbing scale leads to a gentle little “shake”
("Hmm, it seems to have stopped working")

The metronome responds with a single, isolated, pathetic little Theme A motive

Another gentle shake
("This should get it going")

Another pathetic little motive

A violent shake!
("C'mon ya rotten box of bolts! I paid good Kreutzers for you!")
Note: During this abbreviated statement of Theme A, neither syncopations nor key changes disrupt the rhythm or harmony, respectively; it would seem, for now, that both melody and metronome are accustomed to each other and in full working order (finally).

Disconnected motives slowly begin linking together

p \(\Rightarrow\) \(\Rightarrow\) \(\Rightarrow\)

Theme A motives gather, initiating another transition back to Theme A

Wind/horn passage in 3rds and 6ths again refers to Mälzel's mechanical organ

A weak, pathetic Theme A motive

"@#$%^*!!"

Nothing doing

A last, weak, pathetic Theme A motive

Zilcheroony

Take your pick: the metronome disintegrates, is thrown from the window, is stomped to death.

In any case, springs twang, pieces fly, as the metronome expires with a fearful whirring!
MOVEMENT III  Minuet and Trio form
“Tempo di Menuetto (♩ = 126)”  triple meter (3/4)

\[a\]

Minuet

The metronomic joke from the 2nd movement (and the octave “ticking” from the 1st) continues here with clear introductory ticking in strings and bassoons!

Graceful, stately minuet melody marked by an upwards leap and subsequent descent (and more than just a passing resemblance to Theme 2 of Movement II)

\[\text{F Major}\]

\[c\]

Trio

A real trio, numerically as well as figuratively! Two horns and a solo clarinet play a simple, rustic, utterly Haydn-esque melody over a staccato, triplet cello accompaniment

\[\text{F Major}\]

\[p\]

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**b**

Built on the opening motive of a, this phrase also features a series of syncopations:

- C Major
- modulatory
- $f$
- $p$
- $pp$
- $ff$
- C Major
- $b^\flat$ Major
- $b^\flat$ Major
- $f^\#$
- Royal and vigorous cadential unit built on the closing motives of a

**d**

Haydn-esque rusticity gives way to a lush, genuinely romantic passage of great beauty and harmonic complexity

- strings

**c**

A weightless, almost ethereal development of the formerly rustic phrase c

- 2 horns/solo clarinet
- F Major

"Minuet da capo al fine"
MOVEMENT IV  Sonata-Allegro form (?)

"Allegro vivace (q = 84)"  duple meter (2/2)

Exposition

Theme 1
Sizzling, rustling, delicate theme built on two main motives:

Three almost silent motive A's conclude the opening passage

violins
a
F Major
pp

Theme 2
Huh?! Spacious, lyric Theme 2 begins suddenly in Ab Major; the move from "G" to "Ab" (Bridge to Theme 2) is analogous to the move "C" to "C#" made in me 17; it's as if the key areas in this movement keep shifting in and out of two parallel harmonic universes, a semitone apart!

The "correct" key is found! Better late than never

Cadence Material
Part 1: Graceful winds over swirling violins and pizzicato low strings

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Development 

Violins "pick up" the cue and begin what at first seems to be a conventional repeat of Theme 1:

Part 1: Gotcha! Suddenly (and unexpect- edly) \( f \) phrase tells us that something is seriously amiss in this supposed Exposition repeat!

Part 2: A seamless move into a sequence based on motive B; this is no Exposition repeat!!!

Part 3: Sequences and imitative polyphony based on motive B continue and intensify, building toward a climax …

Recapitulation

Theme 1

Octave “C#’s” again shatter the delicate mood; this is indeed getting annoying!

Explosive tutti \( a' \)

Modulating Bridge:

Part 1: Based on motive A
The disparate parts congeal into huge D♯–E octaves, more than a little reminiscent of the D♯–E "sawing away regardless" from Symphony No. 7, Movement IV.

Part 4: **Theme 1** begins in the key of E Major

Movement 1) on "E"

Yo! The "E" moves up a semitone to ticking "F"s

("Let's try the tonic, guys!" ... "Oh yea, F")

---

Part 2: The harmony arrives on a C7, the dominant of the expected F Major ...

Octave "C's"

**Theme 2**

There it goes again! The spacious, lyric theme begins in D♭ Major, a semitone above the "C's" that ended the Bridge!

1st violins

D♭ Major modulatory  →  F Major
Cadence Material
Part I: Graceful winds over swirling violins and pizzicato low strings
F Major $f$

Part II: Sudden and rather unexpected

Development II
Built almost entirely on motive B

Part I: Hello! An augmented version of motive B to the rescue:
A lengthy sequence ensues, accompanied by the triplets that open Theme 1

Part II: The motive is inverted; it now ascends gatherings strength and intensity

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Theme 1

Bb Major

STOP!

Perocious

cellos/basses

play motive A,
as if to say

"where the ... are we going!!??!!"

\( f \)

Part 3: Double time! Motive B is diminished (made twice as fast), creating the sense that the music has doubled its speed, careening toward ...

D Major

\( \text{D Major} \)

Part 4:

Theme 1!

Victorious and powerful! Certainly we're back! (?)

\( p \)

Oh no!

The theme is cut short by octave "ticking" on "A"?

\( p \)

The ticking suddenly moves to "F"; could we finally be headed back to F Major?

\( \text{bassoon/timpani} \)

Wind and upper strings again make a hesitant attempt to kick-start the movement

Great, now what?
Recapitulation II

Theme 1

<table>
<thead>
<tr>
<th>355</th>
<th>372</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Violins</strong></td>
<td><strong>Cello</strong></td>
</tr>
<tr>
<td>Cello</td>
<td>Violin</td>
</tr>
<tr>
<td>F Major</td>
<td>C Major</td>
</tr>
</tbody>
</table>

Octave

“C#”s” again

shatter the
delicate
mood

Whoa! Something very new happens:

rather than appear but once for shock
value (as it has done thus far), the C# now
insists on becoming an integral harmonic
element of the movement!

Motive A

<table>
<thead>
<tr>
<th>C</th>
<th>C</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>T</td>
<td>T</td>
<td>T</td>
</tr>
<tr>
<td>V</td>
<td>V</td>
<td>V</td>
</tr>
<tr>
<td>E</td>
<td>E</td>
<td>E</td>
</tr>
</tbody>
</table>

“C#” “C#” “C#” “C#”

Theme 2

<table>
<thead>
<tr>
<th>408</th>
<th>420</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Winds</strong></td>
<td><strong>Cellos/Basses</strong></td>
</tr>
<tr>
<td>F Major</td>
<td>C Major</td>
</tr>
</tbody>
</table>

Spacious, lyric

theme finally

starts in the

“correct” key!

Comic, lively, veritably elephantine version of the

theme in the cellos/basses. It would seem that these

instruments, whose unhappiness brought the

movement to a standstill just moments ago, are

quite satisfied (frankly, giddy) with its progress at

this point!

Coda

<table>
<thead>
<tr>
<th>438</th>
<th>442</th>
<th>450</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Part 1:</strong> “Ah ... just one more thing ... um ...”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Part 2:</strong> Tutti cuts in forcefully with motive A</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| **Part 3:** Series of tutti F Major chords/tremolos; oh yes, F Major does indeed fit

<table>
<thead>
<tr>
<th>P</th>
<th>P</th>
</tr>
</thead>
</table>

(Just when we thought it was safe to head for the exits ...)

Part 1: “Say goodnight!”

Part 2: Tutti cuts in forcefully with motive A

Part 3: Series of tutti F Major chords/tremolos; oh yes, F Major does indeed fit
Theme 1
Violent, pounding, almost tragic version in B♭ minor!
What's going on here?

Vicious, blaring tutti suddenly, fleetly, incredibly

Shifts downward by a semitone and pivots effortlessly into F Major!
Who turned on the lights?!?!
The tutti joyfully celebrates the attainment of F Major in a lengthy, almost dancing episode

Cadential Material
Explosive tutti passage

Cadence chords

OK! We're outta here

F Major string tremolos over Pedal "F" →

Part 4: Motive B (winds) alternates with motive A (strings)

Part 5: "We really must be going"
Two powerful cadential phrases tell us that the movement (and the symphony) is finally over!

End of Symphony
Lectures Twenty-Eight–Thirty-Two
Symphony No. 9—The Symphony as the World, I-V

Scope:
The last four lectures of this series are devoted to Symphony No. 9, the most influential Western musical composition of the 19th century, the most influential symphony ever written, and arguably the single most influential musical composition written since 1607 (Monteverdi’s “Orfeo”) and before Stravinsky’s “Rite of Spring” of 1912. We see how this work obliterated time-honored distinctions between the instrumental symphony and dramatic vocal works such as opera. Also discussed are Beethoven’s fall from public favor in 1815, his disastrous relationship with his nephew Karl, his artistic rebirth around 1820, his late compositions, and his death in 1827.

Outline

I. Beethoven in 1815.
   A. As sudden as was Beethoven’s return to fame and fortune in 1814, so was his fall from favor in 1815.
   B. There are many reasons behind Beethoven’s fall from popular grace.
      1. Thrilled by the success of “Wellington’s Victory,” Beethoven composed a series of vapid and faux-heroic works that mark the nadir of his artistic career. They had no staying power.
      2. In post-Napoleonic Europe, musical trends were developing which the 45-year-old Beethoven showed no interest in following. These included:
         a. The decorative, almost high classical-style music of Spohr, Moscheles, and Schubert.
         b. The new Italian style as personified by Rossini.
         c. The new fascination with musical topics Gothic and supernatural.
      3. One after another, Beethoven’s most loyal patrons died, left Vienna, or were estranged from him.
      4. Beethoven’s hearing began another rapid deterioration in 1815, effectively ending his career as a pianist.
      5. Beethoven was increasingly perceived as being “written out” and genuinely insane. He openly railed against the aristocratic establishment.
      6. Beethoven suffered an emotional decline due to his relationship with his nephew Karl.

II. Beethoven and his nephew.
   A. Beethoven became the primary caregiver for his two younger brothers after the death of their mother in 1787.
1. He was irrationally possessive toward his brothers.
2. He was hugely hostile toward their wives.

B. Beethoven’s irrational possessiveness was transferred to his nine-year-old nephew Karl after the death of his brother Caspar in November 1815.

1. On November 14 the dying Caspar added a codicil to his will ensuring that Beethoven would not attempt to take custody of Karl from his mother Johanna.
2. Johanna was by all neutral accounts a decent and intelligent woman.
3. Beethoven convinced himself that Johanna was unfit for Karl and he began a process of brutal litigation, that was to last for five years, to gain custody of the boy.
   a. During the course of the litigation, two of Beethoven’s favorite delusions were destroyed.
      1. Beethoven finally had to admit that he was born in 1770.
      2. This meant that he had to concede that he was not the royal bastard he had always claimed to be but the legitimate son of Johann van Beethoven.
   b. In 1820 Johanna became pregnant and remarried, thus forfeiting her rights to Karl.

C. The experiences of 1815–’20 “served as catalysts to bring Beethoven’s deepest conflicts and desires to the surface, perhaps thereby laying the groundwork for a breakthrough of his creativity into hitherto unimagined territories.” (Maynard Solomon)

III. A composer reborn.
   A. Beethoven wrote little music of consequence between 1815 and 1820.
   B. Beethoven’s compositional rebirth—his late period—dates essentially from 1820. It saw the composition of the following works:
      1. The last piano sonatas.
      2. The Diabelli Variations.
      3. The Missa Solemnis.
      4. Symphony No. 9.
      5. The last five string quartets and the Grosse Fugue.

IV. Genesis of Symphony No. 9 in D Minor, Op. 125.
   A. As early as 1793 Beethoven expressed his desire to set Schiller’s “Freude.”
   B. The Choral Fantasia of 1808 anticipated elements of “Freude.”
   C. In 1811 Beethoven began setting the opening lines of “Freude.”
   D. In 1817 Beethoven began sketching themes of the first, second, and fourth movements.
E. As late as 1823, Beethoven was still not sure whether to use a chorus in the last movement.

   A. Beethoven’s Symphony No. 9 is the grandest in scope and expressive content of all his symphonies.
   B. It is the single most influential composition of the 19th century and arguably the most influential work written since Monteverdi’s “Orfeo” of 1607.
   C. It remains the most analyzed and written about musical work in the repertoire.
   D. Symphony No. 9 is an epic vision of contemporary struggle and possible utopia.
      1. Movements 1–3 deal with polarities, uncertainties, and the struggles of the present. They are resolved in the third movement.
      2. Movement 3 describes a transcendent utopian possibility for the future.

VI. Symphony No. 9 in D Minor, Op. 125, movement 1, sonata-allegro form: analysis with references to the WordScore Guide™ and musical examples
   A. Introduction and theme 1 (measures 1–35).
      1. The introduction is primeval and monolithic with its open fifth in the horns and strings. The harmony is ambiguous (A–E) because there is no C or C sharp to identify major or minor mode.
      2. Theme 1 (in D minor), measures 17–35, is ferocious, awesome, and terrifying.
      3. Polarity 1 is established with the key of D minor, the key of despair, angst, and pain.
   B. Reintroduction and theme 1 (measures 36–54).
      1. The primeval and monolithic open fifth is reintroduced, but now we have a clear sense of key: D minor.
      2. Theme 1 in measures 51–55 becomes heroic and magnificent as it returns, now in B flat major.
      3. Polarity 2 has been established. B flat major is the key of heroism, magnificence, and the “good fight.”
      4. With this polarity, we get a feeling that theme 1 represents two protagonists in a drama.
   C. Theme 1 has three motives:
      1. A descending arpeggio.
      2. Three notes descending stepwise followed by an upwards leap.
      3. Exclamatory fanfares.
   D. The modulating bridge melodically reinforces the sense of opposing polarities.
   E. Theme group 2 in B flat major consists of:
1. Phrase a: a smooth, lyric melody that will become the “Ode to Joy” theme in the fourth movement.
3. Phrase c: a rising/falling phrase drawn from the modulating bridge.
4. The remainder of the theme consists of exclamatory fanfares that alternate with brief wind interludes.
5. Note that it does not appear in the expected key of F major, but rather in B flat major, the key of heroic polarity.

F. Cadence material in six parts.
   1. This juxtaposes violently different musics.
   2. It is almost a development section in itself.
   3. It is based on themes 1 and 2.

G. The development in 12 parts is filled with polar juxtapositions, constant change, emotional and expressive disruption, and ebbing and flowing energy. At its end the diminished seventh chord of D minor forces it to spiral downward into a harmonic black hole!

H. Recapitulation.
   1. The introduction makes an awesome return in D major.
   2. Theme 1 makes a terrifying return in D minor.
   3. Theme 2 is primarily in D major.

I. Coda in 10 parts, emphasizing the darker aspects of the movement.
   1. In part 8, a funeral march based on theme 1 ensures the movement will end on the darkest possible note.
   2. In part 10, a gut-wrenching orchestral unison outlines the D minor triad.

VII. Movement 2, scherzo.
   A. A stunning introductory gesture opens the movement by literally splitting apart a D minor triad. Thus this movement opens on the same violent note that concluded the first movement.
   B. Fugato (a truncated fugue)
      1. This effects an extraordinary transition from dark D minor to a raucous, joyful dance in F major, demonstrating the life-enhancing power of dance.
      2. Ritmo di tre battute: At the heart of the fugato is a marvelous bit of rhythmic and phrase length manipulation.
   C. Trio.
      1. The scherzo’s meter modulates from triple to duple meter.
      2. The key is D major.
   D. Coda.
      1. The trio returns, and with it the key of D major.
      2. The movement ends brilliantly and optimistically—a completely different expressive place from its beginning.
VIII. Movement 3, quasi-double variations.
   A. Overall, this is a sublimely peaceful and static movement.
   B. The third movement is the goal of the first half of this symphony.
   C. Introduction and theme A.
      1. This is an exquisite and lyric passage in B flat major.
      2. Theme A concludes with a sudden and effortless pivot modulation to D major.
      3. Theme A is successively elaborated at measures 43–64 and then again at 99–120.
   D. Theme B.
      1. The opening motive of theme B was prepared by the introduction.
      2. This is a lush, expressive theme in D major and, later, G major.
   E. Adagio, measure 83: Note the extraordinary fourth horn part.
   F. The movement ends serenely in B flat major, the key of heroic polarity. For now, peace of mind and spirit have been achieved.

IX. Movement 4.
   A. The fourth movement offers a utopian vision for the future.
   B. Its text is based on Friedrich von Schiller’s 1803 version of “An die Freude” (“Ode to Joy”).
      1. There are 18 sections in Schiller’s original.
      2. Beethoven uses but half of the 18, arranging them to suit his fancy.
   C. Vocal entry.
      1. Beethoven spent a tremendous amount of time and energy trying to come up with a convincing and logical way to introduce the voices in the fourth movement.
      2. Beethoven’s eventual solution was to have the low strings, representing an operatic style hero, gradually reject all the main themes of the first three movements of the symphony until, finally, they/he embrace the “Ode to Joy” theme and, with it, its message of universal brotherhood.
   D. Overture.
      1. Part 1: The Voice in the Wilderness.
         a. A brutal, jagged gesture reminiscent of theme 1/movement 1 thunders forth to introduce the movement.
         b. The low string “hero” enters and gradually rejects the earlier themes until he embraces the “Ode to Joy” theme.
      2. In part 2 the “Ode to Joy” is heard in its entirety and followed by four ever louder, more exciting variations.
   E. Act 1: The Voice in the Wilderness and the “Ode to Joy.”
      1. Fully prepared by the low string “hero,” the baritone singer enters, again rejecting the brutality of the movement’s introduction and suggesting in its place the “Ode to Joy” theme.
2. Three verses of the “Ode to Joy” are heard, performed by the vocal soloists and the chorus.

F. Act 2: the triumph of the “Ode to Joy.”
   1. A Turkish march/triumphal march approaches from the distance. The march theme is, in reality, another version of the “Ode to Joy” theme.
   2. A celebratory men’s chorus, fugue, and then full chorus joyfully and victoriously intone the message of the “Ode to Joy.”

G. Act 3 is a thanksgiving with heavenly devotions evocative of plainchant and church rites. Note the magnificent double fugue.

H. Act 4 is the celebratory and triumphant coda.

X. Conclusions.
   A. Beethoven’s Ninth Symphony obliterated time-honored distinctions between abstract and literary music.
   B. By its example the Ninth said to the next generations that genre, as well as form, is contextual, that the expressive needs of the composer must take precedent over any and all musical conventions.

XI. Closing.
   A. In December 1826, Beethoven becomes ill with pneumonia.
   B. In January 1827, his liver begins to fail.
   C. By February, Beethoven is dying. He says farewell to his friends and associates.
   D. On March 23, he finally makes peace with his sister-in-law Johanna.
   E. On March 26, Beethoven dies during a rare spring thunderstorm.
   F. On March 29, Beethoven is buried. The Austrian poet Grillparzer writes the funeral ovation.
**MOVEMENT I  Sonata-Allegro form**

*"Allegro, ma non troppo, un poco maestoso (♩ = 88)"*  duple meter  (2/4)

**Exposition**

**Introduction**
Primeval,
monolithic open
fifth ("A"—"E"), in
horns and
throbbed strings;
tonally ambiguous
as there is no
"color tone" ("C" or "C#") to help
identify either
mode (major or
minor) or key

Only slowly does
the great cosmic
machinery begin
to turn: falling
5ths and 4ths (still
all "A"'s" and "E"'s")
slowly appear
more frequently,
as more and more
instruments enter

**Note:** The short-long rhythms of
falling 4ths and 5ths

**A sudden move to another
open 5th ("D"—"A")
signals an impending change**

**Theme 1 continued**

Brief
descent
Brass
fanfare

A mood of violent, tragic polarities is
established by the alternation of pathetic,
forlorn winds with vicious, exclamatory brass
fanfares:

**etc.**
Conflict, confrontations, polarities

17

Theme 1
A ferocious, awesome theme of incredible power is unleashed, having grown out of the falling 5ths and 4ths of the Introduction

Note: The falling 5ths and 4ths of the Introduction are here filled in with a "color tone" — an "F" — which creates, finally, a complete triad — a d minor chord

Note well: The long awaited C# in ms 21 confirms, finally, the key of d minor

orchestral unison

a

d minor

34

Syncopated, dissonant

The theme suddenly contracts, collapsing in on itself in a violent downward swirl

decresc.          p

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Introduction
Primeval, monolithic open 5th mood of the opening returns; the 5th is now a "D-" "A-" and, unlike the opening, we now have a clear sense of key: d minor

Descending 4ths and 5ths appear with increasing frequency, more and more instruments join in

Note: This "re-introduction" has, to this point, paralleled the first

*Note! Two extreme polarities have been introduced — tragic d minor and heroic B♭ Major; the conflict in this movement will be one of key more than one of contrasting themes

Theme Group 2
Not in the "correct," textbook key of F Major, but rather B♭ Major (the key of "heroic" polarity)

Smooth, lyric melody will become the "Ode to Joy" theme in the 4th movement

Rising and falling 16th-note scales in contrary motion are a development and diminution of the Bridge Theme; harmonic tension and rhythmic energy build ...

Forceful, exclamatory fanfares bring the Theme 2 Group to an extended ...
Theme 1
In B♭ Major, the formerly ferocious and tragic nature of the theme becomes heroic and magnificent.

Orchestral unison  
\[ a \]

B♭ Major  
\[ ff \]

A terse sequence built upon the motive

of the theme alternates between strings and winds

Modulating Bridge
The sense of opposing polarities is physically reinforced by a Bridge Theme in contrary motion, which clearly pits soprano instruments against bass instruments.

Bridge Theme  
\[ \text{minor} \]

Bridge Theme  
\[ \text{extended and modulatory} \]

Winds play a passage which is itself a development of elements of \[ a \] (ms 74); note skittish, staccato strings in accompaniment

\[ b \]

B♭ Major

Brief, wind dominated interlude

104  
Brief wind interlude drawn from \[ a \] (ms 74)

"dolor"

\[ p \]

106  
Another forceful, exclamatory fanfare

\[ ff \]

108  
Another brief interlude; this one suddenly directs the harmony \[ fff \] from B♭ Major to B Major!

114  
String descent

\[ \text{modulatory} \]
Cadence Material (almost a Development section unto itself)

Part 1: Brief, serpentine sequence creates an air of mystery and anticipation

Part 2: Sequence based on the motive of Theme 1, d:

Part 3: Brilliant, almost triumphant sequence features vigorous falling/rising 16th-note scales drawn from Theme 2, e

Development
Filled with polar juxtapositions, constant change and emotional/expressive disruption

Part 1: The open 5th ("A"—"E") of the opening returns, sounding, at first, like an Exposition repeat

Part 2: After 10 measures, the harmony changes; this is clearly, now, not the Exposition, though harmonic change occurs very slowly

Part 3: Harmonies begin to change more rapidly as descending motives appear with increasing frequency

Part 5: Another dramatic, dissonant version of the ascending/descending Theme 1 arpeggio heard at the end of the Exposition

Part 6: Again, the forlorn figure based on the motif from Theme 1 brings the music to a near standstill (and no wonder when we observe the musical rapids that lie just ahead!)

Orchestral unison

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Part 4: Sequence pits thoroughly outgunned winds in alternation with exclamatory, fanfare chords.

Part 5: Suddenly bold winds take on exclamatory-like rhythm.


Note: This counters the huge d minor descending arpeggio of Theme 1.

Part 2: Dramatic, dissonant version of the massive ascending/descending Theme 1 arpeggio heard at the end of the Exposition.

Part 3: Suddenly forlorn figure in the winds based on the motive from Theme 1; the momentum of the music falters momentarily.

Part 4: Plaintive, tired-sounding version of Theme 1 reveals an entirely new facet of this formerly tragic/heroic theme.

Part 7: Fugue. Dramatic and turbulent, this fugue evokes a mood of heroic struggle.

The subject grows directly out of Theme 1, a.

(Countersubjects [2] and free material fill the other orchestral voices)
Part 8: The heroic energy of the fugue dissipates, melting into a quiet dialogue of motives heard over staccato 16th-note strings.

Part 9: "Cantabile"
In a lyric passage of great pathos, the Theme 1 motive is sequenced over a slower moving (8th-note), low string accompaniment.

Part 10: Pensive, melancholy version of Theme 2, phrase b in winds

Note: Nervous, almost urgent, rising 16th-note figures in the accompaniment.

Part 11: Brings back the Cantabile music heard in Part 9 — imitations of the Theme 1 motive over 8th-note cello accompaniment

Note: The key of F Major is comfortably established here, imbuing this music with a sweetness and calm new to the Development; that is, until...

... a C# in the bass!! (instantly destabilizes F Major by turning a C7 harmony — V7 of F — into a C#9 — viio7 of d minor!!)

We feel the harmonic shift, and we are not glad

cresc...
A brief, bright flurry in the winds acts like a ray of sunshine in this otherwise melancholy passage.

A return to the Theme 1 motive heard over a pedal “E” harmony. 

(V of a minor)

Theme 2, 闇 moves into the low strings

cresc. poco a poco - - - - - - decresc.

Theme 2, 闇 moves into the violins

Part 12: Huge, orchestral unison descent of 3 octaves outlines the vii07 chord of d minor; the effect is extraordinary, as if the music is spiraling downward into some sort of hideous, harmonic black hole!

“help!”
Recapitulation

Introduction
Incredible! Fantastic! To our eternal and supreme surprise we land on a D Major (1st inversion) harmony.

Note: The tonally ambiguous open 5th of the opening of the movement is brilliantly exploited here, as the presence of a major 3rd ("color tone") had always been possible, but not anticipated.

Spectacular, riveting, earth-shaking version of Introduction in tutti

"Awe inspiring in the same way that a vision of the avenging angel would be; one's eyes would be dazzled by his radiance though one's heart would quake with terror."
—Antony Hopkins

Ferocious, teeth rattling timpani roll

Theme 2
Smooth, lyrical melody
winds/horns
D Major
"dolce"

Wind in dialogue with rising strings
D Major

Brief interlude in winds and strings

Falling/rising 16th-note scales in contrary motion

Note: Mood darkens as the harmony shifts toward g minor

Cadence Material
Part 1: Brief, serpentine sequence creates an air of mystery and anticipation
modulatory

Part 2: Sequence based on the motive of Theme 1, a accompanied by trumpet fanfares and a timpani roll

Part 3: Vigorous falling/rising 16th-note scales drawn from Theme 2, c, fanfares continue in the accompaniment

Joseph Haydn, Symphony No. 104 in D Major, "Drum Roll," 1798

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Theme 1
Tragic, despairing, heart-rending version of the theme, accompanied by vicious brass fanfares and a new countermelody in the bass.

\[ \text{tutti} \]
\[ a^4 \]
\[ d \text{ minor} \]

Theme, slightly extended

The brief descent that had preceded phrase 6 in the Exposition is here extended in a long, initially violent sequence.

Exclamatory fanfares bring the theme to a sudden halt.

\[ g \text{ minor} \]
\[ D \text{ Major} \]
\[ ff \]
\[ p \]

Quiet fanfare rhythms reinforce the new key of Eb Major.

Brief, gentle wind interlude

Orchestral unison exclamatory fanfare violently reasserts g minor

\[ ff \]

\[ p \]

("Take that, D Major!")

Part 4: Sequence pits thoroughly out-gunned winds in alternation with exclamatory fanfare chords

\[ d \text{ minor} \]
\[ p / ff \]

Part 5: Suddenly, the entire bold winds orchestra joins in exclamatory -like rhythm

\[ f \]

Part 6: Massive ascending/descending d minor arpeggio in exclamatory fanfare rhythm: \[ \text{orchestral unison} \]

\[ d \text{ minor} \]
\[ ff \]

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Coda
Emphasizes the darker, more tragic polarity of the movement

Part 1: Theme 1, a
Suddenly quiet, almost pathetic version of the theme, stripped of its energy and machismo:

Part 2: Theme 2, c
Falling/rising 16th-note scales in contrary motion

Part 5: No hope here! The momentary brightness is extinguished as the harmony, with the flute in the lead, moves back to

Syncopations disrupt the beat and emphasize harmonic dissonance

513 "A tempo"
Part 8. Funeral march—based on Theme 1, this passage is devoid of hope or optimism

Show, laborious ascent as more and more instruments join the procession

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Part 3: Theme 1, b
Blaoring, exclamatory fanfares sequence upwards

Part 4: A glimmer of hope?
Quiet, Theme 1, a motives* appear in winds and horns over a pedal “A”

g minor modulatory
\[ f \]

D Major
\[ p \]

Part 6: Theme 2, c
Falling/rising 16th-note scales
d minor
\[ \leq f \quad p \quad \leq f \]

Part 7: Suddenly pathetic, almost cringing Theme 1, a motives (\[ \downarrow \quad \uparrow \quad \downarrow \]) in winds and strings; their despair is understandable when we observe what comes next

Part 9:
Gigantic, blaring and terrifying exclamatory fanfares focus, finally, onto …
\[ \text{ff} \]

Part 10:
Two upward d minor scales

Last utterance of Theme 1 concludes with ...

\[ \text{OCTAVE} \]

“DYs” (orchestral unison)
\[ \text{ff} \]
MOVEMENT II  Scherzo

"Molto vivace (d. = 116)" triple meter (3/4)

Scherzo

Stunning opening gesture literally splits apart a d minor triad:

Two measures of silence (let us catch our breath!)

Note: The connections to the conclusion of Movement I are impossible to miss:
- opening octave "D’s"
- downward arpeggiation of a d minor triad
- ↓↓ rhythm (compare ↓↓↓↓)

Fugato subject becomes a stirring, exuberant homophonic melody as the disparate polyphonic voices coalesce

d minor

Transition: Radiant, rising harmonies in the winds grow out of the subject

Note: Strings continue playing ↓↓ rhythm in accompaniment

Whispering modulation of to Eb Major silence

Extraordinary modulatory passage sees the harmony pass through 13 different key areas in 13 measures before arriving at "B’s" (open cadence)

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According to Czerny, the bird-like chirping of the Fugato subject was inspired by Beethoven’s being able to hear, one day, the songs of some sparrows.

Fugato

1st violins

2nd violins

violas

cellos

d minor

basses

PP

More and more instruments join the fray

cresc. ---

Raucous new dance tune in winds and brass

Lyric interlude

Suddenly of silence:

pp

Raucous dance tune/
fugato subject

F Major

ff

a1

Fugato

"Ritmo di tre battute" Beethoven tells us that the fugato subject is now but 3 ms long, not 4 ms long as it was before; the compression of the subject imbues it with a marvelous sense of irregularity and urgency

c minor (initially)

Series of f interuptions (5 in all) tries to steer the orchestra back to 4-measure phrases!

Alas, the timpani have failed — the subject is still 3 ms long

p >> pp

flute/oboe

oboe/clarinet

bassetoons
"Ritmo di quattro battute" The orchestra has managed to "right" itself.

d minor (initially)  cresc.  ......  ff

Exuberant, extended homophonic version of the fugue subject

Extended version of the radiant transition; rising harmonies grow out of the subject as strings continue playing in ?? rhythm

Raucous dance tune in winds and brass; strings play pedal "C" in ?? rhythm

Fugato-type music resumes momentarily, but something new is happening.

"Stringendo il tempo" (speed up!)

"Presto (\( \frac{\text{d}}{=\text{116}} \))" duple meter (2/2)

Wow! A new meter and a new tempo is outlined, like the beginning of the movement, by a series of descending octaves:

Lush, gorgeous legato passage for strings and winds:

Spirited tune in bassoons, staccato accompaniment in solo oboe, which momentarily loses its way!

Spirited tune in horns, staccato accompaniment in strings

Note: This passage, heard 2x, stands in complete contrast with the staccato, avian music of the Scherzo!
Charming, high-spirited tune in oboes and clarinets:

\[ \text{D Major} \]

Note: Accompanied by staccato bassoons, this tune closely resembles the "Ode to Joy" theme of Movement IV!

Spirited tune in violins, staccato accomp. in bassoons and low strings

\[ \text{D Major} \]

Pedal "D"

Spirited tune in violas and cellos, staccato accomp. in upper winds, all over a pedal "D"
Coda

Fugato-type music resumes momentarily, but something is happening...

\[ \text{pp cresc. \ldots} \]

Trio

"Presto" Meter and pulse change, as before

D Major

\[ \text{SF} \]

Another Trio! Sounds like it! Spirited tune begins anew in the violins, staccato accompaniment in the bassoons over pedal "D"

\[ \text{C} \]

D Major

\[ \text{p} \]
<table>
<thead>
<tr>
<th>Spirited tune</th>
<th>Hello?</th>
</tr>
</thead>
<tbody>
<tr>
<td>cut off in</td>
<td>1 measure</td>
</tr>
<tr>
<td>mid-phrase!</td>
<td>of silence</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Series of vehement falling octaves suddenly close the movement; the movement began with such octaves deeply tinted with the tragic darkness of $d\text{ minor}$; here the octaves are colored by the brilliance of $D\text{ major}$. The mood of the symphony has changed!
MOVEMENT III  *Double Variations form* (sort of ...)

“Adagio molto e cantabile (♩ = 60)” duple meter (4/4)

**Introduction**

Gently sighing introduction features a series of descending step motives characteristic of Theme B

![Musical notation]

strings  Woodwind echo  strings  Woodwind echo  strings

![Musical notation]  (extended phrase)

“*Andante moderato* (♩ = 63)” triple meter (3/4)

**Theme B**

Lush, expressive theme begins with the descending step motive that characterized the **Introduction**

![Musical notation]

2nd violins/violas  *morendo*  (dying away)

D Major  *p*
Decorative variations

3

**Theme A**
Exquisite, lyric theme heard in the strings

*Note:* Woodwind echo at each phrase imbue the theme with an added expressiveness and sense of space

![Musical notation]

**etc.**

*Bb Major*

18

Final woodwind echo takes on a life of its own and extends the theme

Sudden, effortless pivot modulation to D Major!

![Musical notation]

33

Rich countermelodies and accompanimental figures join the theme

Modulation back to Bb Major

"morendo"

winds/2nd violins/violas

![Musical notation]

D Major

![Musical notation]
**Theme A / Variation I**  "Tempo 1"  duple meter (4/4)

Elaborated theme in 1st violins is followed by woodwind echoes

<table>
<thead>
<tr>
<th>1st vlns</th>
<th>WW echo</th>
<th>1st vlns</th>
<th>WW echo</th>
<th>1st vlns</th>
<th>WW echo</th>
<th>1st vlns</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>b</td>
<td>b</td>
<td></td>
<td>b</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B♭ Major</td>
<td></td>
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</tbody>
</table>

Final WW echo extends theme

Pivot modulation

---

**Theme A / Variation II**  "Lo steso tempo"  (same as ms 83)

compound duple meter (12/8)

<table>
<thead>
<tr>
<th>1st vlns</th>
<th>WW echo</th>
<th>1st vlns</th>
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<tr>
<td>B♭ Major</td>
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</tbody>
</table>

Both the alternation of Themes A and B and the variation process break down at this point

---

**Coda**

"Cantabile"

New sounding theme:

Gentle dialogue between ascending strings and winds

Arpeggiated ascent/descent in the 1st violins

B♭ Major

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**Theme B** "Andante" triple meter (3/4)  
Though reorchestrated and in a new key, much as before

- Winds
- Modulation towards Eb Major

```
   pp -> p --> --> --> --> 
```

**Adagio** duple meter  
Instead of an immediate return to **Theme A**,  
Beethoven provides this ethereal and lyric passage scored mostly for winds

**Note:** Supreme difficulty for 4th horn part!

- Eb Major mod. →

---

**Fanfarish passage** sees heroic 1st violins (solo violin???) in dialogue with the rest of the orchestra

- Eb Major

```
   f   ff   p   cresc.   f   ff   pp 
```

**Gentle dialogue** between strings and winds based on motives from **Theme A**

- Eb Major

---

**Fanfarish passage** again sees heroic 1st violins in dialogue with the rest of the orchestra

- Db Major mod. →

---

**Sudden and striking shift** to Db Major; a beautiful chorale develops, accompanied by distant and gentle "fanfares" in the 2nd violins

---

**Emblished ascent/descent** in the 1st violins

- Bb Major

```
   f   p   pp 
```

---

**Quiet, throbbing orchestra accompanies Intro-like descending step motives in the 1st violins**

**Spacious yet powerful final cadence**

**Buckle up tight**

---

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MOVEMENT IV Gesamtkunstwerk!

Overture

Part I: The Voice in the Wilderness

Introduction: Schreckensfanfare! (horror fanfare!)

"Presto (\text{\textfrac{3}{4}})" triple meter (3/4)

Sudden, brutal, violent and terrifying wind, brass and percussion
opening outlines, after an initial extraordinary dissonance, a jagged
d minor triad! We are back in the violent, tragic d minor world of
Movement II

\[\begin{array}{c}
\text{\textfrac{2}{4}} \\
\text{\textfrac{3}{4}}
\end{array}\]

etc.

\text{\textfrac{1}{4}}

Note: The opening dissonance ("Bb" – "A") occurs on an upbeat

Note also: One commentator likens this opening to the title given by
Haydn to the overture of his Creation: "Representation of Chaos"

The Hero Re-Enters

The vc/ch hero breaks in and
resumes "his" recitative in an
attempt to redirect the
orchestra; in doing so, the
music modulates to Bb
Major! (The 1st movement
key of heroic polarity!)

\text{\textfrac{2}{4}}

Two orchestral
chords
confirm the
key change
and segue
into ...

\text{\textfrac{1}{4}}

Movement I Quote

"Allegro ma non troppo (\text{\textfrac{2}{4}})"

duple meter (2/4)

Suddenly, distantly, the

\text{\textfrac{1}{4}}

Mvmt I Introduction

returns, evoking memories
of struggle and angst

\text{\textfrac{1}{4}}

(A\text{\textfrac{1}{2}})

63

Movement III Quote

"Adagio cantabile"

duple meter (4/4)

Winds offer up a brief
and serene Mvmt III,

\text{\textfrac{1}{4}}

Theme A quote

"dolce"

Bb Major

\text{\textfrac{1}{4}}

65

The Hero

"Allegro" triple meter

(3/4)

The vc/ch hero gen-

tly but firmly rejects

this music as well;

his frustration grows:

"Is this all you can

\text{\textfrac{1}{4}}

offer me?!!?"

\text{\textfrac{1}{4}}

FF
The Hero/Speaker Enters
"In the character of a recitative, but in tempo"
Like a voice in the wilderness, the cellos and basses ("vc/cb") attempt to calm the orchestra with a dramatic and forceful statement, unmistakably vocal in character.

Orchestral Schreckensfanfare
Another, even more furious outburst erupts from the orchestra.

Note: The dissonance level in this passage—which superimposes an E₇⁰⁷ over a pedal “D” in the timpani—is pretty much as great as Beethoven can get within his musical language.

The Hero Responds
"Poco adagio"
In another impassioned recitative, the vc/cb hero rejects the music of Mvmt I and the memory of despair associated with it.

Movement II Quote
"Vivace" Again, suddenly and unexpectedly, the orchestra quotes an earlier movement, this time the Mvmt II Fugato theme.

Allegro moderato
A wind choir offers 4 ms of a new melody in D Major:

Before they can even finish the new melody ...
Overture
Part 2: The “Ode to Joy”

Ode to Joy Theme “Allegro assai (d = 80)” duple meter (4/4)
The vc/cb hero intones the new theme just handed to “him” by the winds; the purity and sweetness of this radiant theme acts as a salve following the dramatic preliminaries of the movement

Note: The essentially stepwise, utterly vocal nature of this melody

```
D Major
p
```

Ode to Joy / Variation III
The entire orchestra (excepting the trombones) offers a joyful and triumphant version of the theme

```
D Major
f
```

Thematic extension
An energized orchestra continues to celebrate, overwhelmed as it is by the spirit of the moment

```
modulatory
```
### Ode to Joy / Variation I

The theme — and the spirit it embodies — is here to stay! Bassoons now add a gorgeous new counter-melody while the basses supply a melodically and harmonically rich bass line.

<table>
<thead>
<tr>
<th>cello/ viola</th>
<th>1st violins</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>b</td>
</tr>
<tr>
<td>D Major</td>
<td>D Major</td>
</tr>
</tbody>
</table>

\[ p \quad \quad \quad \quad p \]

Note: The ever growing number of instrumental voices represents a growing population embracing, ever more triumphantly, the message of the theme.

### Ode to Joy / Variation II

The register of the theme continues to expand upward as the violins now enter; as the counterpoint and harmony that accompanies the theme grows more complex, so, too, does the energy level rise!

| a  | b | a' | b | a' |

\[ p \quad \quad \quad \quad p \]

---

### “Duo ritenuto”

Suddenly the flute, oboe, and upper strings play a quiet and introspective motive drawn from the previous celebration; an air of anticipation develops.

\[ p \]

The tutti enthusiastically grabs the introspective motive but suddenly …

\[ A \text{ Major} \]
Act I  (The curtain rises!)

The Voice in the Wilderness and the Ode to Joy

[1]

Introduction: Schreckensfanfare
"Presto" triple meter (3/4)
The brutal, violent, dissonant and
terrorizing "horror fanfare" returns, this
time scored for tutti

\( \text{d minor} \)
\( \text{ff} \)

O C T A V E
P A U S E

"A's"
(open
cadence)

[5]

Baritone solo:

Ode to Joy / Verse 1

Freude, schöner Götterfunken
Tochter aus Elysium,
wir betreten feuer-trunken,
Himmlische, dein Heiligtum!

Deine Zaubere, binden wieder,
was die Mode streng geteilt;

alle Menschen werden Brüder,
wo dein sanfter Flügel weilt.

Deine Zaubere, binden wieder,
was die Mode streng geteilt;

alle Menschen werden Brüder,
wo dein sanfter Flügel weilt.

D Major
The Hero/Speaker Enters

"Recitativo" The baritone soloist rejects, in Beethoven's own words, the violent Introduction:

O Freunde, nicht diese Töne!
Sondern, lasst uns angenehmere anstimmen un freudenvollere.

Oh friends, not this tone!
Rather let us sing more pleasantly and more joyfully.

modulatory → D Major

(Verse 1)

Oh joy, thou lovely spark of God,
Daughter of Elysium
we enter, drunk with fire,
immortal goddess, thy holy shrine.

The magic does again unite
what custom has torn apart;

all men shall be brothers,
where thy gentle wing is spread.

The magic does again unite
what custom has torn apart;

all men shall be brothers,
where thy gentle wing is spread.
Ode to Joy / Verse 2

Solo quartet: Wem der grosse Wurf gelungen,
aches Freundes Freund zu sein,
er eines holdes Weib errungen,
tische seinen Jubel ein!

Ja, wer auch nur eine Seele
sein nennt auf dem Erdenrund!

Und wer's nie gekonnt, der stehle
weinend sich aus diesem Band!

Chorus:
Ja, wer auch nur eine Seele
sein nennt auf dem Erdenrund!

Und wer's nie gekonnt, der stehle
weinend sich aus diesem Band!

D Major

Ode to Joy / Verse 3

Solo quartet: Freude trinken alle Wesen
an den Brunnen der Natur,
alle Guten, all Bösen
Folgen ihrer Rosenspur.

Küsse gab sie uns, und Reben,
einen Freund, geprüft im Tod;

Wollust ward dem Wurm gegeben,
und der Cherub steht vor Gott!

Chorus:
Küsse gab sie uns, und Reben,
einen Freund, geprüft im Tod;

Wollust ward dem Wurm gegeben,
und der Cherub steht vor Gott!

D Major

(Note: Highly embellished vocal soloist parts,
particularly the soprano, who goes up to a high "B")
(Verse 2)
He who has known the great good fortune
of being bosom friend to friend,
his who has won a loving wife,
let him join the rejoicing!

Yea, all who can call one soul theirs,
Join in our song of praise!

And any who cannot must steal away
weeping from our band!

Yea, all who can call one soul theirs,
Join in our song of praise!

And any who cannot must steal away
weeping from our band!

(Verse 3)
All creatures drink of joy
at nature's breast,
good and evil alike
taste of her rose gift.

Kisses she gave us, and the vine,
a proven friend until death;

Even a worm can feel contentment,
and the Cherub stands before God!

Kisses she gave us, and the vine,
a proven friend until death;

Even a worm can feel contentment,
and the Cherub stands before God!
Act II

The Triumph of the Ode to Joy

[Image]

Turkish March (Further variations of the Ode to Joy)

"Allegro assai vivace (4/4 = 84), Alla marcia" compound duple meter (12/8)

Introduction

Out of the silence: a distant bass drum (marking the only appearance of a bass drum in any of Beethoven's 9 symphonies), bassoons, cymbals and triangle (clanking swords and jingling spurs) signal the approach of ...

Turkish March: Band version

This ingenious variation of the Ode to Joy is scored, essentially, for wind band (woodwinds and brass) and percussion; it approaches from the distance:

\[ \text{etc.} \]

\[ \text{a} \quad \text{b} \quad \text{a'} \]

B♭ Major

(Movement I key of triumph)

102

Turkish March: Fugue

This triumphant fugue represents, in its melodic multitude, an army of liberation — liberation from tyranny, liberation from pain, liberation from spiritual crises; starting the fugue in B♭ Major completes the iconography, as B♭ has, since Movement I, represented the polarity of triumph

\[ \text{cellos/basses} \quad \text{1st vlns} \quad \text{2nd vlns} \quad \text{va/vc} \quad \text{vc/ch} \]

B♭ Major (at first)

187

Fugue Gentle wind reminder of the original Ode to Joy theme

settles on a huge, octave F♯ which gradually loses its intensity

\[ \text{ff} \quad \text{p} \]
Turkish March: Vocal version
The home boys sing (pure opera, this!)

Tenor solo:

a Froh, froh wie seine Sonnen fliegen
   durch des Himmels prächt’gen Plan,
   Happily, like the heavenly bodies
   through the glorious plain
   of heaven,

b laufer, Brüder, eure Bahn,
   Brothers, run your course,

a¹ freudig wie ein Held zum Siegen.
   joyful as hero to victory.

Male chorus:

b laufer, Brüder, eure Bahn,
   Brothers, run your course,
   joyful as hero to victory.
   Like a hero to victory,

a¹ wie ein Held zum Siegen,
   joyful as hero to victory.

Ode to Joy / Verse 1 Reprise — A magnificent, ff version!

Tutti chorus:

Freude, schöner Götterfunken
   Oh joy, thou lovely spark of God,
   Tochter aus Elysium
   Daughters of Elysium
   wir betreten feuer-trunken,
   we enter, drunk with fire,
   Himmlische, dein Heiligtum!
   immortal goddess, thy holy shrine.

Deine Zauber, binden wieder,
   The magic does again unite
   was die Mode streng geteilt;
   what custom has torn apart;

alle Menschen werden Brüder,
   all men shall be brothers,
   wo dein sanfter Flügel weilt.
   where thy gentle wing is spread.

Deine Zauber, binden wieder,
   The magic does again unite
   was die Mode streng geteilt;
   what custom has torn apart;

alle Menschen werden Brüder,
   all men shall be brothers,
   wo dein sanfter Flügel weilt.
   where thy gentle wing is spread.

D Major
Act III
Thanksgiving and Heavenly Devotions

1

“Andante maestoso \( \frac{3}{2} \) triple meter (3/2)

Hymn of Brotherhood: Antiphonal setting, unison proclamation of
the hymn in choral tenors and basses, trombone, cellos and basses

Seid umschlungen, Millionen! Be embraced, ye millions!
Diesen Kuss der ganzen Welt! This kiss is for all the world!

\[ \text{G Major} \]

Note: The unison, all-male nature of this proclamation gives this passage a
vaguely medieval, plainchant-like quality

33

“Adagio ma non troppo, ma devoto \( \frac{3}{2} \)

Hymn to God: Congregational hymn
Introduction: Intensely beautiful, church organ-like passage
sets an intimate, devotional mood

45

Such ihn über’m Sternen zelt
Seek him above the starry heavens!
Über sternen muss er wohnen.
Above the stars he surely dwells.

\[ \text{g minor} \]
The full orchestra and chorus responds with the same words; harmonies now filled in

\[ a' \quad f\!f \]

Unison proclamation in choral tenors and basses, 2 trombones, cellos and basses

Brüder, über’m Sternenzelt
müßt ein lieber Vater wohnen.

Brothers, above the starry heavens
a loving Father must surely dwell.

\[ b \quad \text{modulatory} \quad f\!f \]

The full orchestra and chorus again responds

\[ b' \quad F \text{ Major} \quad f \]

The entire chorus intones the hymn in simple yet deeply moving harmonies

Ihr stürzt nieder, Millionen?  Do you fall in worship, ye millions?
Ahnest du den Schöpfer, Welt?  Do you know your creator, world?

\[ a \quad g \text{ minor} \quad ("\text{Welt"}) \]

\[ p \quad cresc. \quad \ldots \ldots \quad f\!f \]

"Above the stars he surely dwells"
A throbbing, ethereal harmony describes
a sublime vision of the creator

\[ pp \quad * \text{ Ab9} \quad \frac{7}{7} \]
“Allegro energico, sempre ben marcato \( \text{\textit{\( \beta \) = 84f}} \)\ncompound duple meter (6/4)

A magnificent double fugue combines the Ode to Joy and the Hymn of Brotherhood:

Creates a tour-de-force of swooping counterpoint and rhythmic excitement

chorus/tutti
D Major

\( \text{\textit{ff}} \)

Act IV
Coda: Celebration and Triumph

“Allegro ma non tanto \( \text{\textit{\( \beta \) = 120f}} \)\nduale meter (2/2)

Introduction
Staccato, diminuted version of Ode to Joy theme has a child-like simplicity and innocence

D Major
Suddenly *pp* ! Dramatic near silence as chorus reverently intones:

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<td>Seek him above the starry heavens</td>
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<td>Seek him above the starry heavens</td>
</tr>
<tr>
<td>„Brüder! Brüder! über‘m Sternenzelt muss ein lieber Vater wohnen, ein lieber Vater wohnen.“</td>
<td>Brothers! Brothers! above the starry heavens a loving Father must surely dwell a loving Father must dwell.</td>
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\[\text{modulatory} \quad \rightarrow \quad \text{G Major}\]

Solo quartet enters with a new version of the 1st stanza of the Ode to Joy

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D Major

\[p \quad \rightarrow \quad f\]

Full chorus enters in unison

\[p \quad \rightarrow \quad f\]
"Poco adagio"
Radiant, lyric affirmation of universal
brotherhood in full chorus

Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

p

D Major

Alle Menschen werden All men shall be brothers,
Brüder, where thy gentle wing is
Wo dein sanfter Flügel spread.
weilt.

p

modulatory → B Major

modulatory →

A headlong rush toward the final cadence!

Seid umschlungen, Millionen! Be embraced, ye millions!
Diesen Kuss der ganzen Welt! This kiss is for all the world!

Brüder, über’n Sternenzelt Brothers, above the starry heavens
muss ein lieber Vater a loving Father must surely dwell.
wohnen.

Seid umschlungen, Be embraced,
Diesen Kuss der ganzen Welt! This kiss is for all the world!

Freude, schöner Götterfunken! Oh joy, thou lovely spark of God!
Full chorus:

Deine Zauber, binden wieder,
was die Mode streng geteilt.

Thy magic does again unite
what custom has torn apart.

\[\text{cresc.} \rightarrow \text{f} \quad \text{ft ffff}\]


"Poco allegro, stringendo il tempo,
sempre più allegro" duple meter (2/2)
(fast, faster and fastest)
Two-note descending step motive appears and, like a runaway locomotive, inexorably picks up speed

D Major

\[\text{pp cresc.} \quad \text{fff}\]


"Maestoso (J = 60)"
One last, magnificent affirmation of faith in humankind:

Tochter aus Elysium! \quad \text{Daughter of Elysium!}
Freude, schöner \quad \text{Oh joy, thou lovely}
Götterfunken! \quad \text{spark of God!}

\[\text{fff}\]


"Prestissimo (J = 132)"
Introduction
Blaring (tutti), tinging (triangle, bass drum and timpani) passage introduces the full chorus:

D Major

\[\text{fff}\]

"Prestissimo"
Brilliant, triumphant orchestral conclusion built on the version of Ode to Joy heard in Act IV Intro

\[\text{tutti} \quad \text{"End of Symphony"} \quad \text{fff}\]